

THE ART AMATEUR MONTHLY JOURNAL

DEVOTED TO THE CULTIVATION OF ART IN THE HOUSEHOLD

VOL. 16.—No. 1.

NEW YORK, DECEMBER, 1886.

Price 85 Cents.
With 15-page Supplement,
including Colored Plate.



THE MAIN HALL IN THE RESIDENCE OF MR. S. B. FRENCH, OF NEW YORK.

DRAWN BY E. J. MEEKER FROM THE DESIGN OF E. J. N. STENT.

My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
 —*Much Ado About Nothing.*



BOSTON correspondent calls my attention to something rather mysterious connected with the statement of Major James Walter, in his recent exhibition catalogue, that Captain Middleton (to whom is attributed the portrait of Mary Washington, painted a few months before the birth of her illustrious son) was attached to

General Braddock's force, with which Washington also served. "It seems to be demonstrable," says my correspondent, "that Middleton would have been about four years old when he painted this picture." Certainly, it seems a very remarkable coincidence that this same British officer—already an artist of experience, "pupil of Gainsborough"—having painted the youthful Mrs. Washington, should have come to this country again, so many years afterward, have served under Braddock, and have painted the portrait of Washington's sweetheart, Mary Phillipse. No doubt Washington regarded the portrait of his mother as a good likeness, whoever painted it; but it would be interesting to know how Major Walker reconciles this apparent mystery of Middleton's hand in the picture with his serving under Braddock with Washington so many years later, to say nothing of the fact that Gainsborough could only have been about four years old when his "pupil," Middleton, was painting Washington's mother.

M. SEDELMAYER, the intelligent impressario of Mihaly Munkacsy, after having vainly negotiated during the past six months with the American Art Association, has come over to America to arrange matters himself, bringing with him the 17x22 picture of "Christ Before Pilate," and a stock of other pictures which he hopes to sell to American amateurs. M. Sedelmeyer intends to exhibit the "Christ Before Pilate" at so much a head; reduction for Sunday-schools, I suppose, and ministers of the gospel free. Munkacsy is a great man, but he has frankly accepted his situation as painter of theatrical panoramic pictures for travelling shows. Thus "Pilate" is in America; the "Last Moments of Mozart" is travelling in England; the "Crucifixion" is touring in Norway. You look at a big Munkacsy and you may buy an engraving, but you don't buy the picture.

BUT Mr. Sedelmeyer and the "American Art Association," after all, have failed to come to terms, so the picture is to be shown at the barn-like meeting-house in West Twenty-third Street, where poor Salmi Morse arranged for the production of his "Passion Play." At the present writing, Munkacsy, himself, is on his way across the Atlantic to superintend the show. The picture will be on view in New York for three months, and then will be taken to the other big cities of the Union and Canada. No little curiosity has been shown as to the cause of the disagreement between Mr. Sedelmeyer and the proprietors of the American Art Galleries. The latter had not only engineered the transportation of the big picture, and arranged, as it is enabled to do, as an incorporated art institution, for its free entry through the Custom House, but had sent notices to the press that the painting would be shown at its rooms, when, suddenly, we find Mr. Sedelmeyer, apparently, unmindful of all courtesies and obligations, transferring the show to another building. No wonder people ask the cause of such a somersault. The mystery is easily explained. Mr. Sedelmeyer wanted a turnstile or some other system of checks to register the number of visitors who should pay their half a dollar apiece. Mr. Sutton refused to agree to this, because, I presume, it would have interfered with the privileges of his "American Art Association" patrons.

It will be interesting to see how Mr. Sedelmeyer will now arrange with the Custom House authorities to bring in the picture free of duty. The law is absolutely against its free entry, even "for exhibition purposes only," for that privilege is only accorded to chartered

institutions. The point was clearly stated to the Treasury Department in the case of the Cosway collection of miniatures brought over by Mr. Edward Joseph at the time of the Bartholdi Pedestal Fund Art Loan Exhibition at the Academy of Design, and it was decided that that collection could not be admitted under that provision, because, although the exhibition was held at the Academy's rooms, it was not given by the Academy. It appearing, however, that the collection had been at Mr. Joseph's residence for one year, it was admitted free of duty as part of his personal effects. Now it is quite clear that this great picture of "Christ Before Pilate," seventeen feet high and twenty-two wide, cannot possibly have been for a year in Mr. Sedelmeyer's residence, and so be construed to be part of his personal effects. It is true that he has carried it for years all over Europe; but it is hardly necessary to say that it has been quite as a matter of business, and not for personal convenience.

THE difficulty could have been solved and Mr. Sedelmeyer could have evaded the law like any enterprising American citizen or American art association, by sending it to the Metropolitan Museum—as I understand he is to do in the case of a lot of "old masters" he is to unload upon us—but the trouble about that arrangement is that even if the room could be provided there for the purpose, no way could be found to get half a dollar apiece from the art-loving public.

AS matters are, we shall have the edifying spectacle of the trustees of the Metropolitan Museum of Art, representing the best class of our citizens, helping Mr. Sedelmeyer to evade the Custom House requirements by getting in his "Old Masters" free of duty. Every one knows that the trustees have no money to spend in buying these paintings, and that, virtually, the pictures will simply be there "on sale." Never was the truth of the aphorism that "the best way to secure the repeal of a bad law is to enforce it vigorously" more apparent than in the case of the tariff regulations regarding imported pictures. The law is so constantly evaded that eventually it must be repealed for the sake of common decency, just as it became necessary to take off the \$2 a gallon tax on whiskey when it became notorious that whiskey was being sold all over the country at \$1 a gallon. On the very walls of the Metropolitan Museum to-day there is exhibited in the new loan collection, Henry Lerolle's picture of the organ-loft, which was admitted at the Custom House free of duty with the "Impressionist" pictures exhibited at the American Art Galleries last spring. Of course it cannot be called an "impressionist" picture, according to the accepted meaning of the term; but the Custom House authorities are not exactly art experts, and they let it pass with all the other canvases, which M. Durand, the wily French dealer, brought over with the assistance of the American Art Association—of course, for the sole purpose of educating the American public.

ONE gratifying but amusing outcome of the high tariff discrimination against imported pictures is found in the influx of distinguished foreign painters, who, by setting up their easels here, contrive to evade the duty exaction. After Herkomer, Archer, Moscheles, Chelminski—the last-named is here still, selling his work as fast as he can finish it—came Frank Holl, the English artist who is in Boston painting portraits; Renouf, the Frenchman, under the auspices of Reichard, has taken a studio in New York; Rajon, the etcher, is here, and Munkacsy, one may assume, will hardly resist the opportunity of lining his pockets with American gold. The famous Hungarian may bring over some of his splendid studio trappings, hire a big gallery with a skylight, and dazzle us here as he dazzles the Parisians with his magnificence at home; there, his plate, his liveried flunkies, his Oriental splendor and grand manners are known to all, albeit a few years before American patronage rescued him from obscurity, Munkacsy was only a poor carriage-painter and decorator of cheap furniture. It is eminently fitting that, in the fulness of his powers, and at the height of his prosperity, he should visit this auriferous land of ours, whose amateurs were among the first to show practical appreciation of his talents.

IN his simple manners and quiet life, M. Renouf offers as decided a contrast to the personal magnificence of M. Munkacsy as does the homely sentiment of his pictures to the dramatic splendor of the most famous work of the

other. Modest as M. Renouf is, however, and moderate as are his pretensions, he might reasonably have hoped to find a more commodious studio than that now being fitted up for his use in the Holbein building. It must be a great disappointment to him, remembering the large, well-lighted atelier he has left behind him in Paris. Every foreign painter who has come here to work has had the same cause of complaint. What wretchedly meagre affairs our American studios really are is best appreciated by remembering that the accommodation for artists in New York is better than is to be found anywhere else in the country. Hubert Herkomer, I remember, complained bitterly about this, and with good reason, for there can be no doubt that the pictures he painted here suffered from his wretchedly confined surroundings in the Rembrandt building.

IT has created some surprise that M. Renouf, who is only known in this country by his genre pictures of gigantic proportions, like "A Helping Hand" and "Repairing the Boat," comes to this country to paint portraits. But those who will see his portrait of his friend, M. Ibels (it was in the Paris Salon a few years ago), at Reichard's gallery, will hardly doubt his ability in this direction. While he does not show the dash which—next to their slovenliness—chiefly characterized the portraits painted by Hubert Herkomer in this country, our French visitor has qualities that will make his work far more popular. In the canvas referred to the pose is delightfully easy, the drawing above criticism, the coloring soft and harmonious. M. Renouf, moreover, has a firm, masterly touch which at once stamps his work with distinction. Judging from this single portrait, it would appear to be his practise to get his effects by strictly legitimate means—not by violent contrasts, such as light flesh against a dark background, a practise followed by Bonnat and Herkomer almost habitually, and by Frank Holl far too frequently, with cruel disregard of the feelings of the sitter. Sometimes, in strongly marked faces, character may legitimately be emphasized by such treatment; but, for the sake of producing a striking picture, the general adoption of such a method is an outrage against the individuality of the subject. In this charming portrait of M. Ibels, M. Renouf gets his effects by the most careful study of values. There is nothing sensational in the work. If he will be equally conscientious with his American sitters, there ought to be no doubt of his success.

IN the Royal Gallery at Dresden, in the engraving department, are exhibited under glass, in places of honor, specimens of the work of the following American etchers and wood-engravers: W. J. Linton, F. Juengling, John Gauguengigl, Alf. Brennan, Ch. A. Platt, Stephen Parrish, E. H. Garrett, J. D. Smillie, T. M. Falconer, Moran, H. Hill, Anna Lea Merritt. Strange to say, the names of the artists and the English titles of their etchings are all spelled correctly on the official tickets accompanying each frame.

IN his delightful book, "Well-Worn Roads," Mr. F. Hopkinson Smith remarks that a painter has peculiar advantages over other less fortunate people; that his sketch-book is a passport and his white umbrella a flag of truce in all lands under the sun (*sic*), savage or civilized—an open-sesame, bringing good cheer and hospitality, and entitling the possessor to all the benefits of liberty, equality, and fraternity. "I have," he says, "been picked up on a roadside in Cuba by a Spanish grandee who has driven me home in his volante to breakfast. I have been left in charge of the priceless relics and treasures of old Spanish churches hours at a time and alone. I have had my beer-mug filled to the brim by mountaineers in the Tyrolean Alps, and had a chair placed for me at the table of a Dutchman living near the Zuyder Zee. All these courtesies and civilities being the result of only ten minutes' previous acquaintance, and only because I was a painter." There is some force in this conclusion, but it may well be doubted that all painters have such happy experiences. Perhaps the fact that "Frank" Smith is a prince of good fellows, who loves the world, may have something to do with the case. It has been well said that the world is a mirror which reflects back just what we put in it. Those who smile in it find it smiles with them, and those who scowl in it get scowls in return.

THE new loan collection of paintings at the Metropolitan Museum of Art, numbering a round hundred, in-

cludes, among many familiar pictures, several of interest not hitherto exhibited. First among these are three by that admirable Dutch master, Josef Israels, whose work, it is gratifying to notice, is gradually finding due appreciation here. Since the dispersion of the John Taylor Johnson collection, ten years ago, when the large canvas was sold representing the unloading of fishing-boats at low tide, nothing by Israels so important has been seen in this country as "Expectation," a domestic story full of pathos. Other notable pictures, not seen here before, are examples of Mauve, Alfred Stevens, Boughton, B. W. Leader, an English landscape-painter, and Carl Marr. "The Quartet," that learned "tour de force," by Dannat, representing the interior of a Spanish tavern, about which much has been written, is sent by the artist's mother, who intends, it is said, to present it to the museum. "The Organ Loft," Henry Lerolle's noble canvas, which was in the Paris Salon of 1885, and, inappropriately, in the Impressionist Exhibition in New York last spring, occupies a prominent position. The same painter's strongly painted "Shepherdess," noticed last month among Knoedler's new pictures, is also here. B. Altman lends among other canvases excellent American landscapes by David Johnson, Charles H. Davis, and A. H. Wyant, and E. M. Ward's "Tool Maker;" W. J. Ehrich, R. G. Johnson, W. H. Shaw, and Cornelius Vanderbilt are the only other names of contributors which are given. Mr. S. P. Avery has had the somewhat discouraging task of making up this winter's loan collection. Even with his facilities, which are unusual, it is no longer easy to make any remarkable display, since the clubs have shown the activity they do and did last year and the year before in the same direction.

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It is interesting to note, by the way, that the director of the Metropolitan Museum who, a few years ago, put such obstacles in the way of its acquiring a fine collection of genuine Tanagra figurines, which a New York gentleman wished to present to it, that they were bestowed elsewhere, has managed to find room for a number of copies of some of the same pieces.

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By the death of Earl Shinn, or "Edward Strahan"—under which name he always wrote for the press—the community has lost an able and impartial critic. He was for many years on the staff of *The Nation* and *The Evening Post*, and he contributed some important articles to *The Art Amateur*—the admirable series on the principal American art collections, beginning with the first number of the Magazine. Mr. Shinn was a student at the *École des Beaux Arts*, and was a pupil of Gérôme; but—I believe, through some visual defect—he was obliged to abandon painting. He then took to art criticism, and rarely have I met a writer so well equipped, with such sympathy for the brotherhood, such knowledge of the technique of the studio, combined with such a charming literary style as he possessed. "The Art Treasures of America," in three folio volumes, a sumptuous work, published by Barrie, of Philadelphia, was but one of several of his literary undertakings of a similar kind. Mr. Shinn was one of the original members of *The Tile Club*. Last winter he undertook to furnish the letter-press for the book that has just been issued under its auspices, by Houghton, Mifflin & Co.; but, doubtless, owing to his illness, he furnished only a very few pages, and the book has been written by Mr. F. Hopkinson Smith. Mr. Shinn was of a retiring disposition. I am surprised, though, to find how few persons, even in New York art circles, where he was really a power, knew him personally.

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MR. JOHN G. BOYLE, the sculptor, has gone to spend the winter in Rome, Naples, and Florence, where he proposes at the same time to study and to execute some small bas-reliefs of subjects relating to American history. The group of "The Stone Age in America," which he exhibited in plaster at the Salon of 1886, has been cast in bronze, and after figuring in this form at the Salon of 1887, it will be transported to America and finally erected in Fairmount Park, Philadelphia.

* * *

MR. HOLLYER, the eminent London photographer whose superb carbon photographs of paintings by Burne-Jones and Albert Moore were an admirable feature of the art department of the so-called International Exhibition held in Boston in 1883, complains that he has

never been paid for what he sent there, nor has he been able to get back what was unsold. In all he seems to have been swindled out of more than £50 worth of property, some of which is now hanging on the walls of Boston homes. MONTEZUMA.

ART IN BOSTON.

THE SHARPLES PORTRAITS—MR. IPSEN'S DESIGNS—ELWELL'S RECENT LANDSCAPES—"THE GLOUCESTER FISHERMAN"—MR. CARLSEN'S WORK.

THE first exhibition of the season was with us, as with you, the collection of portraits painted by the English artist, Sharples, in the last century, of Washington and his wife, and other American worthies and their wives and daughters, together with the portrait, by another English painter of that century, of the mother of George Washington. These pictures have been sufficiently written about, and yet their interest is really inexhaustible. Making due allowance for the finifying and idealizing style of the art of their time, they bring us face to face with the best that Americans have to look up to in their past. The mother of George Washington! Think of it! And this portrait was painted in the month before that in which the Father of his Country was born! Is that not coming sufficiently near the august source of our national being? As if conscious of her future dignity, this Mary of our idolatry is nothing less than regal in her blended nobility and sweetness of carriage and character—a feminine Washington! It is pleasant to be assured that there is a prospect that this interesting collection is no longer to be worked like a mine for the English family whose heirloom it has been for a century and more, nor carried about as a show, but will become national property, deposited in the national capital in an imperishable receptacle to be provided expressly in due time.

The next exhibition was a collection of pen-and-ink drawings, over a hundred in number, executed by the designer Ipsen for Ticknor & Co.'s "édition de luxe" of Elizabeth Barrett Browning's Sonnets from the Portuguese. They are merely borders and medallions, one of each for each of the sonnets. Though nothing like so ambitious in style as the illustrations of Vedder for the Persian poem—for Vedder is a painter, while Mr. Ipsen is a designer of decoration—they are fitter and more agreeable in that they do not distract the attention from the text, while heightening and intensifying the effect of the poetry to an almost equal degree. Mr. Ipsen's method has been to seize on the central thought, or the mood, or the happiest expression of each of the sonnets,—it may be some comparison or it may be only an adjective in one of the lines—and upon that to build or weave his border, and the corresponding medallion bearing the number of the sonnet for the back of the leaf. Even the varying color, so to speak, that is, the depth of the blacks in the respective designs, has a subtle significance in conveying the intensity, the tenderness, or the sweetness of the different sonnets. As mere richness of flourish and elegance of arabesque, the designs are a luxury to look upon, and exhibit unerring taste and exuberant fancy in a degree rare in contemporary work of this kind. It is more like the work of the French masters of the last century than the Japanese-infected decoration of the present day. Yet the Japanese influence in its best form is seen in the employment of natural and familiar objects as the basis of a design, in place of the regulation griffins and conventional flowers of the Renaissance ornament. One design, suggested by a line in the sonnet which it incloses, is composed of pine-needles and cones most ingeniously interlaced in a delicate maze. Of another, the keynote is a huge ruby, whose rays flashing through the border are themselves strewn with smaller gems, while the whole is inclosed with beadings repeating the keynote. Another is a maze of buds, while another is a lattice of leafless branches. An argosy and all the spoils of the sea compose another, and others enwreath cupids or angels in lovely Watteau-like panels or festoons, according to the sentiment. Rare, indeed, is such a happy combination of ingenuity, artistic taste, and daring fancy brought to bear on this sort of work in these days. The St. Botolph Club, of which Mr. Ipsen is a member, rightly considered the collection worthy to form by themselves an exhibition to which the public was invited for a week.

Mr. D. Jerome Elwell, one of the most original and the most sentimental—in the best sense of that word—

of our landscapists, has just completed a large Venice, which must take high rank among the countless interpretations of the loveliness of that matchless water-front. The spirit of that land "wherein it seemeth always afternoon" is in happiest accord with Elwell's best mood. He has always excelled in moonrise effects, in dusky twilights, or in night scenes, and he always sees his subject in a large way. No one gets more space, depth and distance into a landscape. Whether his canvas be large or small, it is the same. He cares not for the detail, though this is never slurred. But his motive is the scene as a whole with its effect upon the spirit and mind as an impression. One of his larger paintings is an impression of the docks of Antwerp at night. The huge black hulk of a steamship looms in the foreground, extending across half of the picture, and beyond is the tracery of the rigging of many ships, the whole fused in the shadows of the night. No wonder that Whistler found a congenial spirit in Elwell, and made much of the young American during his stay in London. Another striking picture of Elwell's is a moonrise over a wide expanse of moorland, backed by a low hill, and another is a distant ridge of woods with an empty road leading up to it from the foreground—the simplest, yet the most impressive, of compositions. But Elwell is a colorist, too, and as poetical in his color as in his composition. Tender and rich at once is his color for an afternoon effect, while his broad day or morning skies are vigorous and daring in "éclatant" effect. One of his newest achievements is a pair of immense elms, through and above the heavy tops of which are seen the flying white clouds upon a brilliant American blue sky. This was painted in Connecticut during the past summer—a large, upright canvas. A pair of oxen in the furrows of a fat field at the base of the gigantic old elms complete a picture that is truly superb in its sumptuous color, loftiness of motive, and strength of handling.

George W. Harvey, "the Gloucester fisherman," is another Boston painter, who sees his subject in the largest way, taking in the fullest depths of air, and sending his horizon to magical distances. Harvey, being now in Holland painting alongside the best masters of his genre, may be said to have ceased to be the simple Gloucester fisherman for whom such a tender and sympathetic interest has been expressed among Boston connoisseurs who have bought his water-colors—at low prices, to be sure—like hot cakes, but a genuine fisherman he was when he began to draw. The example of Winslow Homer, whom he encountered on the fishing-banks, was his first inspiration, and when he fell sick and was obliged to stay at home, he got a box of colors and went to work. He was found at it by some Boston ladies and gentlemen summering on the "North Shore," and his destiny was soon after settled. This was some seven years ago and he has not yet disappointed the expectations then formed concerning him. Two years ago a prosperous exhibition and sale put him in possession of funds sufficient for the trip and study abroad which he is now enjoying. The only fear is lest he may be educated, among the sophisticated artists who line the shores of the Low Countries, out of that naïve and genuine treatment of nature which won the hearts of all—simple and learned alike—in his own untaught style.

Emil Carlsen, the Swedish painter, for ten years past a resident of Boston, has lately been co-operating in the production of a huge canvas whereon Alexander Pope, a painter of portraits of eminent hunting dogs, has undertaken to depict the entire pack of hounds of the Boston Country Club. Pope has painted dogs of pedigree and realistic horse-portraits for the sporting fraternity with great success, but has not laid claim hitherto to producing works of art. This immense picture, however, he is to exhibit as a painting, and Mr. Carlsen has been called in to complete the background and regulate the values. Carlsen has been engaged of late in the decoration of the dining-room of Thomas Allen, the landscapist, in the Commonwealth Avenue palace of that young millionaire. This he has accomplished in a series of "flat" figures of dancing animals, both figures and background being all in tints of yellow. Another frieze recently completed by Mr. Carlsen was composed of fruits and figures treated in more realistic style. This is said to be a most profitable manner for an artist to spend the time between his masterpieces for "art's sake," and Carlsen is unexcelled among our artists in still-life. But he can hardly be claimed longer as a Boston painter, having taken W. M. Chase's studio in your city. GRETA.

Gallery and Studio

MADELEINE LEMAIRE.

IN one of the streets near the Parc Monceau, in Paris, is a small "hôtel"—as the French insist on designating all single dwellings—that is sure to attract the attention of the passer-by, not only because it is unlike its neighbors, but because it juts out on to the street, taking up most of the sidewalk and forcing itself into notice. The house was built many years ago, before the Rue Monceau was widened, and the buildings which have been erected since have been set farther back. But although conspicuous there is nothing ostentatious about the place. The house itself is very simple, with only curtained windows looking upon the street; the



garden is hidden behind high gates and a stone wall, but over them you catch a glimpse of green trees, and the roof of an odd, picturesque chalet, that once formed part of the Alsatian department of the International Exhibition.

On pulling the knob in the gate-post, the ring is

echoed by a lot of pet dogs that dash out to meet us as the door swings open by some hidden agency, and we step into the court. And a charming court it is. On one side is the dwelling-house, on the other, across a small garden, the Alsatian house remodelled into a studio—a mass of shining windows and blossoming vines, framed in quaint architecture; and, to complete the whole, in the distance are the stables, with a man in view washing a dainty pony-carriage.

We are shown into the studio, escorted by the dogs and a servant who has come out of the house to meet us, and there we are received by Madame Madeleine Lemaire, who, although the lower part of the

windows are heavily curtained, by some mysterious communication has been informed who are her visitors. It is an odd, luxurious studio, full of light and very modern; there is nothing of the dark, mysterious corner conventionality about it, suggestive of the studios of a past generation; nothing dingy or half-decayed and only valuable because it is old. The furniture hangings and decorations, light and brilliant, would make strange, cruel backgrounds for paintings that had not the delicious vigor and brilliant coloring of these that stand upon the easels. But there are few pictures here; only those in progress, for Madame Lemaire is not only the author of showy, brilliant works of art, but one of the Parisian painters who stand at the head of the profession and fashion, and her work is in demand and is to be seen everywhere. No gallery or exhibition is complete without a picture of hers; she is represented in all the choice exhibitions; you are sure to find her name on the list of contributors to all important works of charity, and among the list of guests at receptions, balls and premières. On her reception day the stranger is astonished to find the Rue Monceau blocked with the carriages of those who have the entrée to her cosy "hôtel."

While we are examining an unfinished study upon the easel, the gate-bell rings again, and a pet dog leaps from the arms of Madame Lemaire, barks, and, rushing across the studio, climbs into a cushioned arm-chair, and, still barking, peeps through a small fold in the curtain that shades the lower part of the window. We all laugh together, for now we, the visitors, understand by what mysterious means our visit was heralded; for the rift in the curtain commands the entrance into the courtyard.

Madame Lemaire won her reputation as a flower-painter, especially in water-colors, not by the stereotyped, tenderly stippled sprigs and elaborately finished single rosebuds, but by pictures of baskets piled with full-blown, freshly cut roses, and other brilliant garden flowers powerfully painted with brushes full of color, applied with an energetic, masterly, free touch that captivates and astonishes. These pictures are wonderfully attractive, and in the spring exhibition of the society of French water-colorists they make a brilliant show upon the walls and attract much admiration from connoisseurs and artists, as well as from the general public, who, while generally demanding more elaborate manipulation, are satisfied with these masterpieces. But the talent of such an artist does not confine her to paint only flowers. She carries her brilliant coloring into figure-pictures and portraits, portraits that have in the last few years become in such demand that it is seldom in these days that the painter finds

time to indulge herself in painting full-blown roses. A few years ago Madame Lemaire was an annual exhibitor of oil painting at the Salon, but, if I remember rightly, she has not been represented since she showed a life-size female figure in a last century costume, entitled "Manon." Although the work received a "recompense,"

the painter has neglected the Salon and oil painting for the brilliant water-colors that are now in such just demand.

In the studio hangs a portrait of the artist by her professor, Chaplin, and adorning the opposite corner was at one time what might have been taken for a more youthful copy of the same; a portrait of Mademoiselle Lemaire. This was removed lately, to the petit salon of the house across the court, and thereby came near destruction, for, while the family were away this last summer and the house closed, thieves broke through, and not only stole what portable valuables they could lay hands upon, but, before leaving, attempted to destroy what they could not carry away, and to hide their crime set fire to the house. The alarm was given by the street sweepers who saw the smoke rising over the garden wall and mingling with the morning mists among the vines. The hôtel was saved, but not before much damage had been done, and the portrait of Mademoiselle Lemaire almost destroyed.

As Madame Lemaire is a Parisian celebrity, one of the few notable women of this republican epoch, the news of the robbery and firing of her "hôtel" were not simply every day news, but a Parisian sensation, and while the police investigated the case and hunted for the criminal, the polite Paris world were busy wondering and speculating as to what grade of society the criminals belonged, and searching for some secret motive for the crime.

The thieves and would-be incendiary were soon captured. The instigator proved to be only a commonplace house-breaker, an escaped convict, who, however, fought with his captors desperately for his liberty and was only prevented, by being overpowered, from completing his list of crimes with murder.

The thieves have been captured, and the mystery has been solved. The police agent has disappeared from before the gateway of the hôtel in the Rue Monceau, and again the street is blocked with the carriages of the painter's friends, who come to congratulate her and welcome her back to Paris. HENRY BACON.

"WET" WATER-COLOR PAINTING.

THE art of water-color painting is distinct from that of water-color drawing. Some years ago, but still within the memory of man, all water-color work was called drawing, and such indeed it was. It consisted of giving an approximation of local color and general chromatic effect to an outline in pencil. That is to say, the general, if not universal style of water-color pictures was merely colored drawings. They gave you form and color by a series of transparent washes, and the result was bright and cheerful, lending itself to exhibitions of that dexterity which we now call "chic," and in every way adaptable for sketches and rapid impressions.

The defects of this system were as manifest as its beauties. The chief was the monotony of quality. There was an unavoidable lack of solidity in the substantial parts of the picture—the ground, rocks, buildings and the rest. There was also marked inadequateness in the representation of textures and tone. A sky done in this manner, for instance, gives no idea of the depth and variety of color and the vibration always present, even in a clear, bright firmament; and its texture, coming from the grain of the paper, is necessarily the same as that of the land, the water, the trees and hills, the rocks and shrubbery. The merits of such work are all on the surface, being comprised in the freedom and spirit of handling, the transparency and brightness of color and the general sparkling gayety of effect the medium places within the artist's power.

These and minor deficiencies collateral to them render the clear wash process of water-color, however beautiful its results, an unsuitable method for stronger and more serious work. It is sometimes urged that if a painter wishes to do stronger work, he should take to oils; but that does not follow by any means. An artist is priv-

ileged to work out his artistic salvation in his own way, to follow the path his sympathies direct him to, and to select what medium he deems best to serve his end. If his aim is high, any processes which best serve him to attain it are permissible. There is no reason why he should not paint in water-colors, if he prefers that medium, if by doing so he can accomplish the same

To come to the practical part of the art of which these artists are the admitted masters. In essaying it the person who has only worked by the old method will find many things about it that directly violate his creed. Its principles and practice are often in direct contravention to those of the old one. I speak from personal experience, for I began with the conventional method and worked out of it by experiment after experiment, feeling that it was unsatisfactory and incomplete, yet not aware how I could better it until the lesson came by a combination of the study of my chosen models and personal intuition and practice. It may be remarked here that the best study one can find is in good pictures executed in the manner with which his sympathies chance to be. Ob-

serve them closely, and ascertain, as far as possible, the processes by which they were produced. Then begin to experiment on your own account. Do not let failure discourage you. When you begin to study a problem work it out to the end, no matter how often you fail.

The palette may be as follows:

Blues.—Antwerp and Prussian (for skies, to be modified with white if too strong.) Indigo and French blue for local color.

Browns.—Asphaltum and brown madder, and burnt umber.

Greens.—The zinober greens, Nos. 1, 2 and 3. Avoid all thin greens, like Hooker's green. For exceptional use, in touches of color or uncommon combinations, keep a supply of emerald green and "vert emerald," which are decidedly different in tint in spite of the identity implied by their names.

Reds.—Light and Indian red.

Siennas.—Both the light and dark.

Yellows.—Cadmium, cadmium orange and pale cadmium, and Naples yellow. Orange chrome is a useful yellow, but should be used very sparingly, as it turns black. Lemon yellow makes a good green when used with indigo and burnt umber.

Use no ochres, nor, indeed, any non-actinic or earth colors, like the ochres and umbers. The exception is made in favor of burnt umber for its general utility. The yellows for your skies, for which many artists use the heavy, non-actinic ochres, should be invariably light-giving, as with the cadmiums.

Blacks.—Charcoal gray and ivory black.

White.—Chinese white.

The colors in tubes are to be preferred for three special reasons, to wit: an unlimited amount of fresh color can be obtained without waiting to rub up a cake or pan; the color is pliable to the brush and can be commanded in whatever quantity desired, and there is no waste. A tin palette, divided into compartments, I find most convenient. In addition to the regular water-color brushes a few bristles are useful, especially for scumbling. A small sponge for sponging out effects and a basin of water are essential. For moistening your paper use any clean pan big enough to float it in flat.

As to the paper, which is the first consideration, it should not have a very rough surface. A stout, smooth paper, hot or cold pressed, is the most satisfactory. Let your paper, like all your materials and tools, be of the best. There is no economy in cheap materials.

We begin by sketching in the outline with pencil and putting the paper to soak, which latter operation will consume from twenty minutes to half an hour. In the mean while get out a stretcher mounted with canvas, big enough to lay your paper on, with plenty of room around the edges. Lay it on your table, or, better still, a desk with a very slight slant to it, for then you can see your work better as you progress with it. It will be understood, of course, that in the first painting the paper must be kept in a nearly horizontal position to prevent the colors running. When the paper is properly saturated—you can judge of that by its perfect pliability—take it out of the pan and lay it flat on the stretcher. It will flatten itself perfectly while you are sponging off the superfluous water. When you have sponged it as dry as you can, it will virtually be stretched, and stay so for an hour or two. If desired, you can prolong the period of moisture by adding a few drops of glycerine to the water. This covers the surface and prevents rapid evaporation. Indeed, by the use of glycerine you can keep your paper moist for a week.

When the paper is stretched and sponged off, you are, let us presume, ready to go to work. The main purpose of the first painting is to get the undertone. Lay in your masses broadly, without any particular effort for detail, using big brushes, and wiping out and toning with the sponge. Keep your main purpose always in mind. Work for your general effect in tone and color, and do not fail to apply your colors stronger than you desire them to appear, as they will dry lighter. The moisture



results as he could in oils. Moreover, the fact that one form of water-color work is accepted by long usage as the standard does not make it so. No medium has achieved its standard till its highest possibilities are reached. The clear wash system only exhausts the minor possibilities of the water-color medium. It is by the combination of the wet and the dry processes that the loftiest ideals of the water-color painters have been achieved, and wonderful as some of their triumphs are, the full resources of their method have, I am convinced, been by no means tested.

The combination of the wet and dry method in water-color owes its origin to the English, and its perfection to the modern Dutch, school. The result is a wonderful series of technical triumphs over some of the most subtle and complex problems of graphic art. With this medium its masters have conquered the difficulties of tone, texture, luminosity and atmosphere, and, with them, the great problem of all—color. If any one asks me the now familiar questions: "Can satisfactory results be obtained in water-color? Would it not be better to abandon it and rely upon oil?" I point for an answer to the works of Mauve, Weisenbroch, Joseph and William Maris, Joseph Israels, Th. De Bock, Vroleck and Clays, masters who work for the most serious results in the method I speak of.



of the paper gives them a fictitious strength. When you have carried the picture as far as you can before it begins to dry (you can tell about this by the paper raising from the canvas at the edges) cease work and allow it to dry thoroughly. In view of the comparatively limited time allowed for the laying in, it is very necessary to have a fairly clear idea of what you wish to do when you begin. I do not mean that you should burden your first work with reflection on future detail, but mass your picture out in your mind and it will fix itself on the paper all the easier. I assume, in writing as I do, that you have had some experience in water-color work.

When your lay in is thoroughly dry, which will be by the next morning at latest, it is ready for future use. Here let me advise you not to hasten the drying. Do not try to accelerate it with heat, for the colors would suffer in consequence. Let it dry naturally and soundly. Then take it in hand, sponging out, adding dry washes and sponging them over, putting in details and, in short, carrying out the usual water-color method. It is this combination of the two, the addition of the one to the other, which is to make your picture. You can do almost anything with a picture when it is laid in wet, for the color will have become part of the paper which absorbs it damp and holds it dry. In sponging you may take a little color off, but never disturb the fundamental basis. Practically, your first work builds your picture up, and gives you the walls of your house. What follows is merely the labor of polishing and decoration.

Do not be afraid to use body color, either Chinese white or Naples yellow. But they should never be used to cover up mistakes or to obtain light. Remember always that the foundation of light is your white paper, modified by the transparent color washed over it. You cannot approach its light-giving quality by the use of body color. Light colors are not light. They are simply pale paint and will always be pale paint and nothing else. The proper use of body color is for the obtaining of textures. Here it is invaluable, and in a practised hand secures most effective results. Whatever may be urged by

extreme school men against the use of body color, there is no other means of doing its work. It has no substitute and no rival.

Take, for instance, a light sail, coming against a light sky. The one element is air, intangible, vapory, delicate; the other is a tangible object pronounced and material. It may be of the same general quality of tint and still must have a different quality of surface. The use of white, modified with a brighter color, gives you this, and renders the canvas, though equal in color and light to the sky, an entirely different object from it. The same remarks apply to house walls and other solid objects in your picture. The body color is also useful in semitransparent washes. In this case it should, however, be used while the paper is moist; otherwise, it will inevitably have a dry and chalky quality destructive to the juiciness and vitality of the picture. It is the ignorant use of body color, resulting in chalkiness and paintiness, which has brought it into disfavor. It merits condemnation only when ignorantly used.

In the foregoing remarks, I have, of course, given only the backbone of the school, the rest of its structure will be built up by a person's own individuality and needs, and can be modified by circumstances. Of course it will be remembered that this is written by an enthusiast on the merits of this special line of water-color and must be taken with due allowance for the partiality of the devotee.

H. W. RANGER.

SCIENCE IN ART.

ITS PROGRESS AND ADVANTAGES AS VIEWED FROM THE STANDPOINT OF AN ENGLISH CRITIC.

AMONG the many things to which the stern facts of science have laid siege is the enchanted castle of art. Great as were the masters of the past in form and color, the artists of to-day are working on a more sure foundation in knowledge of the subjects they paint, than was ever dreamed of in the days of old. They had the fire of genius and the inspiration, but they were wrapped round in conventionalities, sometimes absurdities, and it takes all the power of the old master to draw away the eye from the falsities of his details to the great conception he has thrown upon the canvas.

Enter the galleries of the art treasures of Europe one after another, and what do you see among the favorite sacred subjects? Innumerable representations of ancient Israelites, Christ and the apostles, martyrs and saints, all alike clothed in red and blue draperies, with Italian landscapes and Italian buildings as a background. The idea that nature and facts ought to be adhered to in painting never seemed to cross the minds of either artist or spectator; the personages represented sublime themes, and as long as they were depicted with vigor it mattered not of what date or style their gowns were, or what other anachronisms cropped up in their chairs and tables. The utmost concession that would be made to Oriental existence was the representation of a palm-tree in the distance, something like a large mop, and painted entirely from imagination, or the placing of a brown pitcher with two handles in the foreground.

These days of travelling have changed all this. People visited Palestine, and came back with new views regarding Eastern skies, vegetation, complexions, clothes, dwellings, and ways of living, and before they had time to formulate their collective experiences in words a prophet of the times arose in Ruskin, and gave to the world an exhaustive series of principles in art, of which "Truth to nature" was the one strong motto. Thenceforward art became scientific as well as inspirational, and the new school of landscape painters was born. Landscape painting indeed did not exist until this century. Look at the dismal brown and gray daubs of the past, with trees of impossible boughs and foliage, an Italian temple in the middle

distance and some gods and goddesses in a foreground, whose grass did not dare to be green, and whose rocks looked like black puddings, and then turn to a production like the "Wandering Shadows" of Grahame, in which the mist-swept mountain-side is illuminated by gleams of sunshine so life-like that you instinctively look upward to see whether a sunbeam is not really falling across the canvas; or a sea-piece with cliffs and downs painted by Brett. Ruskin declared Turner to be the father of landscape painting, and wrote of him as if he were a deliberate student of botany and geology, and tried to draw the strata of rocks and the leaves and stems of every wayside plant from individual study. Unquestionably, Turner did paint nature as nobody ever thought of painting it before, but it was because the instinct of the time was in him, and he dared to use his keen eyes and able brush as though nobody had ever laid down a single rule which was worth a moment's consideration. Turner was no geologist, no sage philosopher about the details of his best works—some of which are his small drawings—but he was filled with a profound capacity to see correctly, and he was liberty-loving and heretical enough to paint what he saw. The result, like that of all true reforms, is everywhere. Europe and America see also, and paint what they see, and the very soul of nature seems extracted and thrown upon the gallery-walls of modern art.

Nor did artists confine their study of nature and their realistic work to landscape. Historical and sacred subjects alike came under the same scientific treatment. A notable example is Holman Hunt, who spent more than two years in Palestine, until he grew into the spirit of the East, and the results may be seen in his remarkable works of "The Finding of Christ in the Temple" and "The Shadow of the Cross." The old rabbis in the former are Jews all over, in their features, their attitudes, their costumes; the chamber is a reproduction of the architecture of that time; nature has been studied, history ransacked to get at the facts, and the scene gives you one great idea, and yet teaches you a thousand things; a book is painted, as it were, telling you of the fashion of another day, and you read it with ease and with keenest interest. In the latter the carpenter's shop is faithful to all the details: the tired youth is Eastern in his appearance and his garment, and the strangely tinted sunset sky over those green hills in the distance has been studied on the spot, and belongs to the East—and to it alone.

Alma Tadema is another stern historian, his Egyptian scenes are studied from the knowledge of the past and the facts of the present; as you look on one of his works you feel transported among a people who lived thousands of years ago, and who were great and highly civilized when Europe contained a horde of barbarians. A student of antiquity might look on the interior of one of those ancient halls and the hieroglyphic characters on its pillars with satisfaction; they have been worked upon from photographs from studies taken from the very valley of the Nile, and they are accurate in every line. Pictures like these compared with those of the past are something like Darwin's "Descent of Man" contrasted with Milton's "Paradise Lost."



The photographer has aided the realistic artist as much as the steam-engine. Unable to remain long in the midst of ancient temples or ruins, he has them photographed—has the scenery photographed and the natives, and his portfolios at home are full of these studies, so full that one understands only by looking them over the immense amount of faithful work that is represented in just one picture dealing with events of the past.

I believe the effect on the mind is infinitely more powerful than the old conventional methods. Looking at Munkacsy's great picture of "Christ Before Pilate," the scene actually comes before one. One understands, as one never did before, the reality of that struggle of light with darkness—the angry Jewish priests, the stern and impatient Roman governor, lifelike in his face and attitude and dress, and the lonely and defenceless reformer who has fulfilled their own prophecies in a sense higher than they ever dreamed, and is sacrificed to the prejudice and blindness of the moment just as others before and after him have been sacrificed also. It is fearfully real—the people, the building, the scene—and you stand oppressed and overwhelmed with the tragic and unequal fight—the authority of the time with all its strength arrayed against one unrecognized being with a God-given mission. You feel as you have never felt before the kind of mental atmosphere which made him thus appear as a criminal. The terror and the heaviness of the hour come upon you. It is no conventional Christ with a halo round his head, standing with calm triumph before an equally conventional and alarmed Pilate; it is a man dumb with the agony of strong seership which is scorned, of an unseen illumination of spirit which is his own doom, who has been deserted and denied and left to a fate which the faces about him announce as surely closing around him. Looking at them we need never wonder how such a thing could be. They wear the expression of righteous indignation, and apparently honest anger. Law, custom, sentiments, have been swept aside by the culprit, and the darkness is so great that it is impossible even to see the light of a coming of dawn. The power of this scene is in its faithfulness to the reality, and the theatrical "judgment-halls" and "crucifixions" and "entombments" of the old masters leave you, compared with this, without a trace of moral impression.

A DISTINGUISHED English water-colorist begins his course of instruction to a pupil by giving him only a palette of the primary colors and black. As the student develops a command of these limited materials other pigments are added, until he is allowed the privilege of making his own selections. The master's theory is, that as all the known tints are compounded from the primary scale, the pupil should be able to do as much as the colorman before he is privileged to look slavishly to him for his direction. There are secondary and tertiary tints of great value to the artist now in the market, but they should be used rather to facilitate the labor of strong men than bolster the ignorance of weak ones.

THE simplest subjects often make the most charming pictures, because they present to us what we are familiar with, and can, consequently, appreciate at its true value, whereas decorative and artificial art demands special study and investigation for its comprehension. It is not what you paint so much as how tenderly and truthfully you paint it that is of the first importance. The highest order of art is not that which creates huge pictures to stun the eye and command admiration by their immensity. Such compositions betray the literary rather than the artistic quality indeed, and

hold their high places in virtue more of what they say than of the pictorial talent employed to give them expression.

ALL good art is impressionistic in character. It is by the conveyance of the spirit, as well as the material facts of the subject, that art is raised above the commonplace. But impressionism which is exaggerated into a mere riot of the brush is gratuitous brutality. It has no sound art value, for, in order to have a value, art must possess the quality of education as well as of suggestion. There is for the artist a great deal of charm in the products of the more violent impressionistic painters, but this charm is like that possessed by a brilliant impromptu. We do not admire it as perfect poetry, but as an illustration of clever dexterity.

THE man who paints only what he sees may become an excellent painter, but he will never become a great artist.

LIGHT cannot be produced by light paint. It comes only from the way in which the paint is put on, and the art with which its surroundings are adjusted so as to give it a luminosity by contrast which does not exist in itself.

THE painter who does not work because his tools are not good enough for him will never do much even with a perfect outfit. Certainly, it is false economy to use cheap tools; but there is no excuse for not using them if you can get none better.

BE careful not to squeeze too much work out of one day. One accurate study of a wayside weed has more lessons in it than a score of hasty sketches that only hint at what they are in nature. Such sketches are mere memoranda, useful to jog a failing memory, but otherwise of no more value than the paper they are made on.

NEVER try to force yourself to work. When your labor loses interest for you, turn to something else, for you will produce nothing of value if you do not set to work at it willingly. An artist cannot divide up his time like a day laborer. He ought to have his working hours and accustom himself to work in them, but when the mood is not on him he should not hesitate to treat himself to a holiday.

IN making sepia sketches, use thin washes, applied freely, and without worrying the color. A brilliant sepia drawing can only be produced by bold and unlabored treatment. When it is over-elaborated it loses all luminosity and spirit, and becomes dark, heavy and stiff. This medium has fallen into disrepute with artists from this very reason; but it is susceptible of such agreeable results that it is a pity it is not more generally employed by discreet hands.

EXCELLENT facsimiles of water-colors can now be bought of the print-seller. As a rule, the

best are of French origin, though the English marine views published by Mansell, of London, are admirable. Such studies are valuable to beginners for experimenting in the combination and application of color. Having copied a few of these with fair success, they can go to nature with an assurance that a total lack of such experience would render impossible. But true knowledge comes from studies of nature alone; a copy of a copy can give only a ghost of the original subject at best.

OLD fenders, especially French, of the period from Louis XIII. to the first Empire, are in demand, and often bring high prices. Those of the time of Louis XVI. are the dearest. Price, however, depends on workmanship. Imitations are numerous.



SKETCH BY MADELEINE LEMAIRE, FROM HER WATER-COLOR DRAWING.

(SEE PAGE 4.)



DECORATIVE FLORAL STUDY, No. 2. "CHRYSANTHEMUMS." BY VICTOR DANGON.

FLOWER-PAINTING IN OILS.

XIII.—BACKGROUNDS—THEIR COLOR AND ARRANGEMENT—CLOSING HINTS.

WITH regard to the arrangement of color, a useful guide may be found in the advice of Reynolds, indorsed and thus concisely stated by Leslie: "The warm colors—red, orange, and yellow—should be placed in the lights, from which the cold colors, as blue and green, should either be excluded, or admitted only in small proportions." There should also be more warm color than cold in the picture; two thirds, or three fourths, has been recommended as the proportion of the former; in this case, however, the feeling will be a better guide than any rule since so much depends on the kind of flowers chosen for representation.

The complementary colors should not usually be placed side by side; their effect will be more pleasing, and no less brilliant, if they are united by intermediate and harmonizing tints, that is, such as have some affinity with their own. In like manner, while strongly contrasting flowers may occasionally be placed together, in order to heighten their respective hues, harmony rather than opposition of color should pervade the group, the principal tints leading into each other, and being repeated in other parts of the picture, either in the flowers or their accessories.

While the yellow, white, and pale-tinted flowers should generally receive the strongest light, scarlet flowers may be used effectively both in light and shade of the picture. Bright greens should be used very sparingly, and the darker ones must also be introduced with judgment. Blue is said to be a difficult color to manage harmoniously, but I have seen a painting by Mrs. Dillon, of corn-flowers and daisies, where it was beautifully treated. Bright sunlight warmed the white and gold of the daisies and their tender grays, and also gave brilliancy to the blue of the contrasting flowers.

Sky backgrounds have been recommended as a means of introducing blue into the picture, but my own feeling is rather opposed to them, since, as a matter of fact, we rarely see growing flowers against the sky, the greens of grass and trees almost invariably forming their background. A clear sky effect may, however, be used in decoration—in the panels of a screen, for example—especially if the design represents trailing flowers or the boughs of blossoming trees. In painting a background of this kind, make the color darkest at the top, and lighten it by degrees, since the sky grows paler as it approaches the horizon. By thus graduating the color, the impression of space is also given. The strokes of the brush should be flat, and rather short, crossing each other at various angles. Cerulean blue is particularly good for the purpose, but either cobalt or Antwerp blue may be used if preferred. Cadmium No. 1, or lemon yellow, will be likewise necessary, since the sky is not so blue as it looks. Add vermilion, or a little rose madder, where it appears more purple, and study it from nature if possible.

As an example of the use of blue, and also as affording a suggestive arrangement of color, a painting of Robie's, seen some years ago, may here be mentioned. A mass of roses—pale pink with glowing depths, cream-colored, and purplish crimson—was represented in the midst of a mountain landscape, which in atmosphere and distance was pervaded by a general tone of ultramarine. The cream-tinted and pink roses formed the centre of the group, above, and to the right of these, were placed the crimson, the color of the latter being repeated in some raspberries overturned on a mossy rock at the base of the cluster. Here a sparrow was perched, pecking at the fruit. The execution of the whole was as beautiful as its mastery of color.

It is difficult to give precise instructions as to the background of floral subjects, since so much depends on experience and individual taste, and on the nature of the objects selected for imitation. If the flowers are very brilliant and varied in color, the backgrounds may properly be subdued and neutral in tone; if, however, they are wanting in variety of tint, more contrast of color will be permissible in background and accessories. If the mass of bloom is large, almost filling the canvas, only the most necessary accessories should be introduced, and the flowers may best be relieved by a graduated tone of color, which, without intervening objects, may be supposed to represent the shadow of an apartment. If the flowers occupy a smaller space, their surroundings may be more definite and varied, provided they do not detract from the subject of the picture.

In the former case, the rule (not now considered binding, though it often finds its correspondence in nature)

not a mere imitation of objects), make a rough sketch of the whole on the clean white canvas—in painting flowers it is best to have the ground light with charcoal—altering the disposition of the objects if the sketch shows any defect in their arrangement. The flowers need not be drawn with care, only indicated, and the form of the mass given; the objects, however—for example, the vase containing the flowers—should be more accurately portrayed. The tone of the background—not necessarily its precise color—should next be rubbed in, the paint being diluted with turpentine to assist its drying. In the same way the objects may be painted thinly with their own color, indicating at the same time their light, shade, and cast shadows. Let all this be done as rapidly as possible, that the whole attention may be given to the flowers. And here the advice first given may be repeated: That the work should begin early in the morning. The flowers, too, should be sprinkled and kept wet, using, also, whatever

other contrivances are necessary to insure their continuance. It is, of course, impossible where many are represented to finish the whole group in one day, but they should all be laid in, rather thinly, in their proper colors, and as to their mass of light and shade, the foliage being treated in the same way; the object of this is to seize the general effect, and to record any accidental circumstances it is desired to retain. Then paint the flower on which the strongest light falls in the manner already described, finishing it at once—if you do not succeed in this, you will probably have to substitute another as your model next time—and afterward proceed to the immediately adjoining flowers, doing as much on them as possible, especially rendering their effect upon each other as to shadow and color. The day following, remove any that have faded, replacing them by fresh flowers, that is, if you propose to copy them at that time; for each separate one should be finished at one sitting, but with different degrees of elaboration. The most prominent flowers—those that are supposed to be nearest the spectator—must be painted with more finish and detail than the others, while those which are meant to retire from the eye should have less brilliant lights and less distinctiveness of form. It is somewhat difficult to practise these instructions, since, in representing the flowers one by one, each appears equally distinct, but if all are made "equally prominent, all will be in equal danger of neglect," the group will lose its roundness, for the flowers composing it will all appear in the same plane. Half-close your eyes from time to time in order to discriminate these differences, and as a further help you may place yourself at varying distances from the models. Occasionally put your canvas beside the objects that you may see if you are matching their tones of color, and also stand off from your work to judge of its general effect.

When the flowers are completed, or before, if you can leave them without detriment, finish the vessel containing them, and its shadows and reflections—its own, and those due to the overhanging blossoms and foliage—and afterward complete at your leisure the background and other accessories. Avoid hardness in all edges, and soften the outlines of the flowers where they come in contact with the background. A line of gray will serve to blend them, if they cannot both be painted at the same time, and thus meet while wet.

The plane surface supporting the objects should appear flat; this impression is given by making it brightest toward the front and darker as it recedes from the eye, until its further edge, though defined, seems to lose itself in the background.

Some artists paint flowers so broadly that all delicate effects of texture, and even their beauties of form are lost; others finish too carefully, so that breadth is destroyed. There is a happy medium between these two



A PARIS MODEL. BY LÉON OLIVÉ.

that the light side of the subject should be relieved by the darkest part of the background, and the shaded, by the lighter tones of the same, may be followed with advantage. The impression of space can only be given by graduating the tone, and the execution should also assist the idea. Large brushes should be used, and the paint put on freely, and, in some cases, roughly, with broad, overlapping, and crosswise strokes.

Having now concluded the suggestions as to its composition, the manner of painting the picture itself will engage our attention.

The general idea of the composition should not only be in the mind, but the flowers and their accessories should be placed before you, exactly as they are to appear on the canvas, otherwise it will be difficult to make an harmonious whole by keeping all the parts in their proper relation to each other. When everything is arranged to your satisfaction (and do not begrudge the time it takes to do this, since you wish to produce "a thing of beauty,"

extremes which you should strive to attain. It may also be said that the treatment of flowers depends a good deal upon the purpose for which they are employed. If used to decorate small objects, such as photograph-frames, or anything that will be handled or closely examined, the workmanship should be more delicate and finished, if, however, they are painted on screens or panels, or in large pictures, to be viewed at a distance, there should be less attention to detail and more regard to their general effect. Begin, however, as we have said, with faithful imitation, since generalization should follow, not precede, accurate knowledge. When this is once gained, practice will give you a style of your own.

In conclusion, let nature be the source of your inspiration and the object of your persevering study, but make use of everything that may assist you in that study—books, exhibitions of paintings, and the companionship of those interested in artistic pursuits. Cultivate a teachable disposition, a readiness to receive suggestions (not forgetting, however, the apostolic injunction to "prove all things"), and even unpalatable criticism. Set a high standard before you, aiming rather to please critics than indulgent and indiscriminating friends. Do not be easily discouraged; dissatisfaction with one's own efforts is no evidence of want of talent, rather the reverse; the true artist must ever feel a "noble discontent" and fall short of his own ideal. But there is a degree of success to which all may attain; it is proportioned to the love of a pursuit and the diligence with which it is followed. According to Sir Joshua Reynolds: "Nothing is denied to well-directed industry." To this there may be some limitations; but with regard to "flower painting in oils," it is emphatically true.

L. DONALDSON.

FRUIT-PAINTING IN OILS.

I.—GENERAL PRELIMINARY HINTS FOR PRACTICE.

THERE are as many different methods of painting fruit as there are in the rendering of any other subject on canvas, and each artist impresses on his work more or less of his own individuality however much he may have admired and studied the works of another. The greatest painters of fruit whose works have come under my personal notice—among the modern, I mean—are St. Jean the Frenchman, Preyer the German, Robie the Belgian, and George Lance the Englishman. I mention these four because, while each is a master of notable excellence and originality, they all differ widely in method and technique. Of the quartet I consider St. Jean by far the strongest, combining, it seems to me, more of the great qualities and exhibiting more power than any of the others.

The painting of fruit and still-life is generally considered a lower and unimportant branch of art when compared with figure and landscape painting, which doubtless is the case, inasmuch as there are less difficulties to contend with in its pursuit and not the opportunities they offer for the embodiment of sentiment and imagination. Yet those artists who have succeeded best in this branch and given to the world its most notable examples, were men of profound culture as draughtsmen and colorists—were accomplished figure-painters and landscapists, and in all probability could have made their mark in either of these latter walks.

The fruit-painter should spend much time in making close studies from nature. He should accumulate as much material of this kind as possible, both of out-door and indoor studies; for besides keeping his eye keyed up to the truth of nature and rendering his touch more skilful and assured, he has a stock of riches to draw upon in composing and painting larger pictures when the subject he desires is out of season. Besides, he should never rely upon his memory for the production of even a single leaf, for all the little accidents of nature which constitute the realism of any work of art, can never be imagined, nor portrayed in the absence of the original or the "study" from the original.

It is of the first importance in beginning a picture, to get the whole composition well defined in the mind before hazarding a touch upon the canvas. Many young painters, no matter how large their canvas, begin by drawing in and coloring some favorite fruit without giving a thought to the design as a whole, then adding something else, and so building up bit by bit, until suddenly they find themselves in "deep water" and discover too late that they have lost all unity and harmony of both line and color. At this juncture enthusiasm lapses, interest dies out, and the canvas is either set aside or

painted over and used for a new effort. "Haste makes waste," says the proverb. If we bolt our food without thorough mastication, no wonder the digestive organs become deranged and refuse to work properly. So with the painter who will not devote sufficient time to *think* his subject out in its entirety.

Another great error and a very common one, is the habit of endeavoring to make good better, that is, when one has carried his work as far as his ability will permit, attempting to go farther because he feels that it *can be* made nearer perfect. Every touch after this is perilous. Such individuals never learn to "let well enough alone." It is astonishing how many artists there are who never realize when they have done a good thing. I have known more than one deliberately take up a beautiful out-door study from nature and proceed in cold blood to denude it of every charm it possessed under the impression that he was improving it.

The first essential in still-life, as in all other branches of art, is correct drawing—let this be a "sine qua non." The next is purity of color and richness of tone. In a rather important composition, where a quantity of fruit is introduced, gracefulness of form and design and a proper distribution of light and shade, demand as much consideration as they would in a figure piece.

When the design of the picture has been well thought out, take a piece of willow charcoal and proceed to block it in freely (I tint my canvas a light, warm gray, as the glaring white disturbs the eye and retards the free flow of ideas during the process of drawing; and in the after one of coloring, confuses our perceptions of truth of tone.) After the rough drawing has been completed, take a fine pointed, sable brush and with some light medium tint and a rapid dryer, carefully outline the whole, correcting any exaggeration or fault which may be detected the while. This not only serves to impress the entire work more enduringly upon the mind but gives a firm outline which will not be readily lost in the process of coloring. In the design do not forget that there must be one prominent point of interest to which all other parts of the picture must be subservient.

Now for the coloring. I should hesitate to lay down any rule as to the part of the picture which should first be painted in. Some painters begin with the background; but experience has taught me that the safest and surest way is to attack the principal points of attraction and graduate from thence to the least important. This is the more necessary as the vivid color of fresh fruit rapidly fades and gives one but a limited time at best in which to perpetuate its beauties. The painting should be done as rapidly as possible, but with precision and firmness, never losing sight of breadth and simplicity. The larger the brush you can use, the sooner and better will this result be attained. There are artists who finish their picture as they proceed, considering an after painting fatal to its brilliancy and purity. There is reason in this; but I consider the practice dangerous, inasmuch as the strongest dryer must be plentifully employed as a vehicle to enable the artist to do this, and like the daring and enthusiastic surgeon who will sometimes risk his patient's life for the sake of displaying his skill in a difficult and dangerous operation, the artist not unfrequently finds his beautiful handiwork marred and defaced by cracking. "Haste makes waste," as I have remarked before.

My own method is to use a dryer sparingly, and paint in all my models as broadly and simply as I can, with plenty of color (local), keeping the light portions a tone lower and the shadows a tone higher than I see them in nature. After this first painting or "laying in" (as it is called) has dried, I go over it carefully, thoughtfully—avoiding timidity, however, with the higher, purer and more brilliant colors—heightening the lights, deepening the shades and attending particularly to such important accidents of nature as specks, bruises and the many little imperfections, the representation of which greatly enhances the realistic effect of the finished picture. After this second painting very little remains to be done. In the course of a day or two I generally go over the picture with a thin coat of retouching varnish, and frequently find some retouching necessary.

Many amateurs have complained to me of the difficulty they experience, by the sinking of their colors to such a degree that they cannot distinguish the tones when it becomes desirable to repaint. My practice is (if I do not use the varnish), if the part be thoroughly dry, to pass a little nut or poppy oil thinly over it and rub off with an old, well-worn, cambric handkerchief. Another difficulty young painters grievously complain of

is the unequal drying qualities of different pigments. As I have said before, I use dryers cautiously and sparingly; yet, under certain circumstances they are a necessity, notably, in the use of the lakes, vermilion, cadmium, etc. The best and most trustworthy drying vehicles, are Siccative de Haarlem and copal en paté, which, if used properly will neither vitiate the color nor cause it to crack in after years.

My next paper will treat upon the various colors used by myself in fruit-painting.

A. J. H. WAY.

Art Notes and Hints.

IT is a great pity that our farm buildings are so generally unpicturesque. Buildings, because of the number of flat tints which they contain, are the best subjects for the beginner. When one finds an old-fashioned farm-house or barn, or an old covered bridge or water-mill he should look no farther for a study.

* * *

IT should be borne in mind in using torchon or other paper of large grain that much more water is necessary in the large tints than would be if one were working on fine-grained paper. For this reason, dark and medium tones will have to be gone over several times. When working on Bristol board, on the contrary, the colors are used almost dry.

* * *

IN framing a large number of engravings the cost of mats of white or tinted paper may be avoided, and much of their effect gained, by painting a border of the tint and the width desired on the inside of the glass with gouache mixed with a glue medium.

* * *

LEATHER boiled with soft soap may be pressed in a mould and will take a fine impression without losing its distinctive grain. On drying it becomes very hard.

* * *

THE best art is always that which comes nearest to nature, not necessarily in minute detail, but in sympathy and spirit.

* * *

SOMETIMES it is almost as good practice as working yourself to watch a skilful workman.

* * *

"THE point and the side of his lead-pencil," says Turner, "are to the painter the next best tools to his brush."

* * *

THE use of the crayon without the stump produces bold and massive drawings with much of the quality of charcoal and more completeness. Rubbing tints, however, must be carefully avoided. Effects must be produced entirely by pure gradations of the crayon stroke itself. The drawings can be fixed in the same way as those in charcoal.

* * *

THERE is no positive rule as to standing or sitting down to your work. On a small canvas the latter method is convenient enough, but in painting on a larger scale you will do best to trust to your feet. That position gives you a freedom of movement which is a decided advantage to your work.

* * *

VIBERT has an interesting, if not highly inspirational, method of work. He begins a picture by making a brisk pencil sketch of it. This he supplements by some studies of detail, following them with a pen drawing, and that with a water-color. After this he often makes a preliminary sketch in oil before assailing the picture itself. When his picture is sold he disposes of the sketches and studies. The result is that every work he gives out is at least in duplicate, and he obtains handsome prices for everything he has made in connection with it.

* * *

A MUCH more convenient "mahl-stick" than that which is held in the hand is a light strip of smooth wood, one end of which rests on the floor and the other on the top of the easel. Your arm ought, however, to be its own "mahl-stick." If your nerves are not steady enough to control your brush without a rest they need toning up. Apropos of the "mahl-stick," it does not yet seem to have struck any one what a ridiculous combination of words that term is. "Mahl" is a pure-German word, and means "paint;" "stick" is English. The term used

ought to be the original German one, "mahlstock," or its full English equivalent—paint stick. The quite prevalent word "maulstick," having no meaning at all, is more foolish even than the other.

NEXT to a sensible criticism from an expert, a looking-glass is as good a critic as you can have while at work. The defects in tone, color, drawing, and balance of composition a reversed view of your picture will reveal to you, must be learned by experiment to be credited.

THERE is no better muscular exercise for a painter than fencing. The practice gives the wrist a wonderful strength and suppleness, and the exercise of the rest of the body is an admirable tonic for a system necessarily somewhat enervated by close mental and physical indoor application.

SMOKE painted against a light sky has always a warm tendency of color: against deep shade it is cold. All the great landscape painters give us russet smoke when warm light is seen behind it and blue smoke against shadow. The system is absolutely correct, as a very slight examination of nature will demonstrate, but it is not new. It is alluded to by as ancient an authority as Aristotle.

YOUR easel should be as firm and substantial as you can command. No matter how heavy it is, a good set of rollers will easily make it controllable. The light and flimsy easels you can buy for a dollar or so are useful as makeshifts, but not when better ones are procurable. An incautious touch or pressure will tumble a light easel over, and it is always likely to be shaken while you are at work. A very convenient kind of easel is that with a couple of drawers in which you can keep your tubes of color, knives, rags and the rest, all ready to hand.

ON the subject of the colors used by the modern artist, George C. Lambdin observes: "We have an immense number of pigments, tints of every sort, nine tenths of which should be excluded from the palette of every conscientious worker. Among the pigments prepared by the modern colormen many of the most attractive are utterly untrustworthy. There are, for instance, three colors which it seems almost impossible to dispense with—chrome yellow, carmine and Prussian blue. Samples of these, hung in a strong light, will, within a year, completely lose their essential properties, turning green and black. We have a good supply of yellows of every shade, some of them quite durable; we are pretty well furnished with blues, but good reds are very few. The reds of iron are too dull, the madder preparations are too weak, vermilion is excellent in its place, but there is absolutely no true red of good body and quite durable. If the painter had a perfect yellow, a perfect red and a perfect blue, tints which completely corresponded with nature's colors, he would need no more. But he cannot get them, and the best he can do under the circumstances is stick to a simple palette and keep it clean."

A STUDENT recently returned from Munich says: "When I went abroad, fresh from the Art Students' League, I had the reputation of being a good draughtsman and a fair painter in the sketch class. When I entered the school in Munich I found that I knew nothing. Instead of making crayon drawings from the model on a sheet of charcoal paper I was called on to do them life-size; instead of little sketches, I had to paint my models six feet high, and not being exactly a six-footer myself had to mount a box to paint the heads. I had, moreover, to finish work on this scale in the same time that I had been accustomed to give a small drawing or study. At first I was in despair. At the end of the first week I seriously thought of throwing it all up and coming home. At the end of the month I was sick and disgusted with myself; at the end of the second month I had become interested, and by the commencement of my second quarter I wished my life would last forever. I acquired the power of working on a large scale slowly, for my eye had become used to seeing things too small, but while I advanced in it, I was amazed to see how strong and ready my hand became at small work, sketches and drawings from life and memory and compositions. It is a great school, that of big work. Now that I have been through it I wonder, sometimes, how I got as far as I did before I found it out."

ARTIST.

Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

OUT-OF-DOOR PORTRAITURE.

W. P. A. asks: "Why do I not get a good portrait with instantaneous exposure out-of-doors, or, say, on a piazza?" This inquiry covers almost every exigency in photography. Portraiture requires more favorable surroundings and adjuncts than any other branch of the art. The camera, of course, records what is before it. If the lights are too much diffused, or too much concentrated, and the pose not skilful, the unfailing instrument will so present it. Therefore, as pictures taken *al fresco* are ordinarily in lights and under conditions beyond control, portraiture under such conditions can rarely be successful. In landscape photography, and in composition pictures, figures may be introduced with good effect, but purely as accessory. When such figures look as if they were intended for portraits, an artistic effect is almost always lacking. Many, in other respects, good compositions which I have seen have been spoiled by the conscious attitudes of persons in the foreground evidently posing for their portraits, and looking at the instrument. In the fine compositions of Robinson and Sutcliffe, of England, faces are rarely turned toward the beholder, and while life and animation are given by the presence of figures, the idea of portraiture is not considered.

For successful portraiture out-of-doors, especially on piazzas, a suitable plain background should be provided against which the figures may be properly relieved without the spotty effect produced by foliage and other distant objects. The light should also be so cut off or controlled as to come from one source only. The side opposite to the source of light should also be covered with drapery in order to prevent reflections. With due care a fair skylight effect may be produced in such a place. In the field, I question very much whether successful portraits may be made other than as accessory to compositions or pictures. Possibly our correspondent may refer to technical difficulties, such as flatness, or, the reverse, spottiness.

It is still difficult for the photographer to realize the rapid action on the gelatine plate, and therefore nine out of ten pictures are overtimed. The overtuning asserts itself by a quick flashing up of the image when developed, and a flat, tame print. The remedy, of course, is to employ smaller diaphragms or have shorter exposures. In all out-of-door work the bromide of potassium solution should be ready for instant use in case the picture comes up too rapidly in the early development. It is the safest plan *always* to start a plate with a developer in combination with a retarding solution. If the exposure has been too long there will be time to save the plate. If the exposure has been correct, the plate may be taken out, washed, and placed in the normal developer, and brought out in the usual manner.

If, on the other hand, the picture has been under-timed, a fresh, soft developer should be used. If it cannot be brought out by this means, there will be strong contrasts of black and white, and great want of detail both in the lights and the shadows. What should be half tints will be white spots, and shadows which ought to be full of detail, will be inky black. Again, should all the accessories of the photographer be favorable, an exposure under such circumstances would not be "instantaneous." In all portraiture I find it desirable to work slower plates, or in some way increase the time of exposure that there may be some latitude for working.

It is much more difficult even under portrait skylights, where everything is favorable, to get uniform results when plates require but *one* second exposure, than when there is a margin of two or three seconds. The human mind and the human hand are not sufficiently on the alert to discriminate in regard to parts of a second; if one second of time is the correct exposure, it requires but a small fraction of a second, plus or minus, to quite undo the result.

THOROUGHNESS.—As there is no royal road to art, so there is no "short cut" to excellence in photography. Uniform painstaking are the only means of securing good results. Persons in trouble come to me for guidance when it is evident that their difficulties come solely from want of painstaking. When their little omissions or commissions are pointed out the general apology is that they "thought it would not matter." It should be an unvarying rule to attend with scrupulous care to every little detail, assuming, at the outset, that everything may be wrong and work-

ing with the determination to overcome every fault of camera, plate-holder, lens, etc. It might be said that excessive care means slow work. It means just the reverse. Care adds to certainty, and certainty means speed.

MEASLES.—Another correspondent sends prints made on "Ponse" paper, which show a malignant form of "measles." After a number of experiments, I have concluded that it is occasioned by using a liquid lubricator on the prints. The tint of the paper is imparted, unquestionably, by some form of aniline. This is soluble in alcohol; so, when the liquid lubricator, which is of alcohol, is applied, it dissolves a portion of the color. The remedy is apparent; use a *dry* lubricator.

HYPO STAINS.—Many of the negatives amateurs bring to me to be printed have ugly stains and markings which are strong tell-tales of negligence in minor details. Unfortunately, the impression exists that it is not necessary to wash the hypo thoroughly after fixing, because the alum is a perfect eliminator. The latter statement is true; but the compound formed by alum and hypo is not always a harmless one. Mr. Burton, the eminent English photographer, has recently written some exhaustive articles upon this subject, demonstrating plainly that this combination at times becomes an insoluble compound and the source of deterioration in the negative. The editor of The British Journal claims that a trace of hypo is not "the true enemy that we have to fight," but it is an unstable compound formed with it that is the cause of destruction both of negatives and of prints. Without going into the chemical question, it is safe to assume with the writer that, "given a print or a negative fresh from the fixing bath, and containing in its substance sodium and silver hyposulphites, the application of alum solutions will bring about the same changes. The reaction may be so gradual, especially in a film of gelatine, that no immediate alteration in the appearance of either negative or print is visible, and if carefully and thoroughly washed, *at once*, the formation of deleterious matter may be prevented; but it would be scarcely reasonable to suppose that the application of alum under such circumstances, though it decomposes the hypo, converts it into harmless substances, or adds to the chances of permanence of the image. Rather, we should imagine, it adds to the chance of danger, for while an equally careful washing is needful in order to remove the soluble silver salts, the film, be it gelatine or albumen, contains within itself the elements of *rapid* change, and in the case of imperfect washing is even more liable to deterioration than if the alum had not been applied." As Mr. Burton very justly points out, and as others have done before, it is not the hypo, as such, that gives rise to the troubles usually charged to it, but the soluble silver compounds formed in fixing, and these can only be removed by careful washing. If by any course of treatment they should be transformed into insoluble compounds in the film itself, they can scarcely fail to prove detrimental; hence, we urge that the "elimination" of the hypo by means of alum, if resorted to as a substitute for washing, is detrimental rather than otherwise.

In spite of the existence of a large number of amateur photographic societies in England, it would seem that formulas and methods of working are unwillingly given by the professionals. At the foot of the Rigi on Lake Lucerne, I met an English amateur, admirably equipped with apparatus and about to take a picture. Feeling interested in his work, I made his acquaintance, and in the course of the morning gave him many practical suggestions as to choice of views, selection of time, light, and other matters. He finally asked: "Do photographers in America usually impart information to amateurs as freely as you have done to me?" I expressed the opinion that we depend a little more, in our country, upon our brains and skill than on locked-up formulas; that all practical information was freely imparted, at any rate by many of our professional photographers. "Well," said he, "it would be impossible to get such information from an English professional, without a large corkscrew and a guinea concealed in the handle!"

MANY amateurs bring their negatives to me for criticism. The common art fault is the failure to carry the development far enough. Shadows should be thoroughly brought out and the high lights given sufficient density to secure good results. The fixing bath, almost invariably reduces somewhat the strength of the negative, sometimes entailing a severe tax upon the eyesight in the dim light of the developing room. But I can see no objection to increasing the light after the image is well brought up. It is a good plan to have your lantern so arranged that one sheet of the yellow paper or one thickness of the colored glass can be removed at pleasure.

IN PHOTOGRAPHING AN INTERIOR, "if a light comes within range of the lens, you will have an opportunity to display your tact, since the negative would be ruined unless something were done to diminish the glare of light. You may be able to blanket up the intrusive window, excluding every particle of light and then get illumination from an adjoining window, or through doorways from other lighted apartments. If you have patience you will then take a small wall mirror, and, keeping it in motion, cast its reflection into the dim parts of the room during the period of exposure. In the mean while, you may have sheets hung so that they will reflect light while themselves not within range. If the light is too strong in any one part of the room, the corresponding part of the negative will be "cooked" before the other parts are, perhaps, half done, and the result will be unsatisfactory. The easiest way to photograph an interior, is, of course, to photograph *from* the side at which the light enters, or across the angle of light. After the general interior has had sufficient exposure, it is sometimes feasible to remove the coverings from the windows (after carefully replacing the cap on the instrument) and to then give the whole one second, or more, exposure according to the strength of the light at the windows. In such a case the light should be so arranged that strong streams of light and lines of shadow do not produce an unpleasant effect on the floor or elsewhere." [ALEXANDER BLACK.]

DECORATION & FURNITURE

HINTS FOR SIMPLE DECORATION OF UN-ADORNED CITY APARTMENTS.*



III.

HERE is a row of houses in West One Hundred and Sixteenth Street which will rent for about \$800 each. They are in brown stone and brick, with string-courses and stone trimmings to the upper stories, and a little bad carving about door and bay window of parlor. The kitchen and laundry are in the basement. On the ground floor are a dining-room, with dumb waiter and recess for buffet, and the parlor; the former, 18x15 feet, the latter, 22x14 feet and 12 feet high. The first floor contains a bath-room in southern pine, lit by a window, and two bedrooms with closets between, well lit and ventilated. That in front has an alcove corresponding with the space saved from the stairway for the bath-room in the rear. The top story has three small bedrooms with closets. The plastering, wood-work and floors are all bad. Carpets, paper and paint would be required to make the house inhabitable. The parlor is irregular in shape, encroaching on the hall in front, where it has a width of about 14 feet and narrowing to 12 in the rear to allow room for stairs and passage. There is a large arched window in front. The builder has had the grace not to put in stained glass. The mantels are of gray Westchester Co. marble, incised with designs such as may be found on tombstones in country graveyards. These should be taken down or masked with other mantels in pine, which any young architect would design and have made for twenty or thirty dollars. The doors and other wood-work are grained in imitation of mahogany, the best color to paint over which, as already stated, is olive green; but, as the new mantels might be expected to have some good mouldings and panellings, a paler green, black, yellow and white, might be preferred, with a rather dark olive for the door-jamb, window-casings and mouldings around the panels of the doors. The room is large enough to take a paper of a good-sized pattern. The greenish hue should be adhered to, but it should be lighter than even the mantel.

The window's might have damask curtains in russet and dull yellow, and the furniture be upholstered in the same colors. The window forms a slight bay, which would hold a rustic jardinière with some plants. The carpet should be in tones of brown, dull yellow and dark green. It might be nearly covered with rugs or skins. A few oblong frames of gilt oak, showing the grain, might be disposed to hold a collection of photographs, etchings or prints. The over-mantel should have a bevelled glass inserted, and above it an ornamental rack for vases or other objects. A portière to the door leading to the dining-room should be of the same material

as the curtains, but not of the same colors or pattern, though similar.

The dining-room paper should be of a warm tone and strong pattern to match the draperies of the other room. The curtains might be of dark green serge, and the chairs of black bent wood with leather backs and seats. The same pattern of carpet would answer.

The narrow hall and stairs and all the upper rooms should have a very pale greenish gray paper, either plain or with a small, much-broken pattern. The wood-work would be in the palest tints of olive used in the parlor. Oblong frames of narrow oak mouldings, gilt, may contain the overflow of a collection of prints, or anything of interest that will lie flat under glass. Variety may be

completely lined with handsomely finished closets in stained cherry, with brass trimmings and a good mantel. Doors and window-frames are all well made, of fair design, with embossed leather inlaid in oblong panels on top, suggesting a frieze, of modern Renaissance pattern in the parlor and of fruits and flowers in the dining-room. The plastering is good and might be treated in distemper. The floors are poor; the ornamental plaster-work of the ceiling of poor design. Three or four coats of distemper—yellow ochre, raw and burnt Sienna, Indian red and a little burnt umber—would bring the walls to a rich brownish orange tone which would harmonize well with the cherry. A much paler tone—raw Sienna, Naples yellow and burnt umber—would do for the ceiling. On

the walls, a narrow Renaissance frieze in brown and gold would carry along the pattern of the leather inserted over the lintels of the doors, and a single line of brown with three of gold making re-entering angles at the corners would give a look of finish to the ceiling. The plaster centre-piece and cornice would be broken by fine lines of gold disposed at short intervals across the mouldings. A couple of lines of gold with a small repeating honeysuckle ornament might surround the centre-piece, and the rest of the ceiling might have spaced, not scattered, over it, a few small stars in gold. Draperies should be used profusely and should be richly patterned. American raw silk tapestries in tones of maroon and old gold at \$10 to \$15 per yard would suit very well. The furniture should be in paler and cooler tints, but equally rich, and the carpet, of whatever sort, should be completely covered with rugs, black and white bearskins and so forth.

The dining-room might be treated similarly, with a frieze of flowers in natural colors and the ceiling covered with a large leaf pattern stencilled on in several tones of olive. There being so much stained cherry in the room, olive and yellow might replace the maroon and old gold in the draperies with advantage. The hall might have a tint a shade or two darker than that mixed for the ceilings. The dining-room wall might have considerably more burnt umber than the parlor. The cost of the distemper painting for the floor would be about \$300. Window curtains, portières and upholstery would cost much more, as can be readily figured up. Instead of distemper on



BOOKCASE FOR A LOUIS SEIZE ROOM.

given to the bedrooms by the use of various cheap curtain materials, Indian or Japanese prints being the best. The Japanese stencils recommended above may also be used, and may be varied in every room.

Four wooden mantels (two for second story bedrooms), one for parlor, with over-mantel and mirror, would cost in pine \$100 to \$150. The painting on ground floor would come to about \$30, hall and upper floors \$50. The total cost of everything required above the basement could be kept under \$1000.

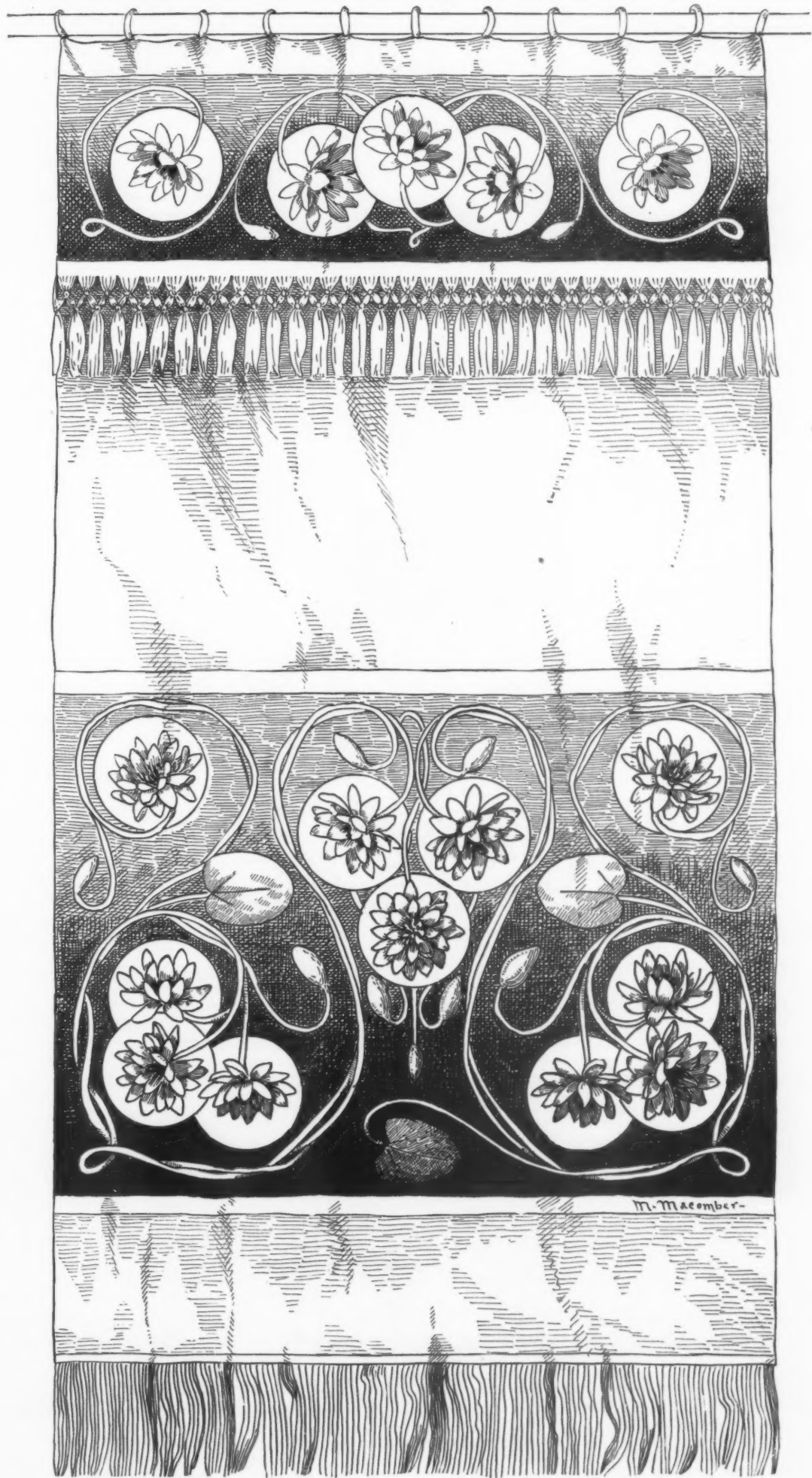
A house for sale at \$13,500 has a parlor 12x20 feet, well finished in stained cherry, with pretty mantel in the same wood; over-mantel with glass and carved cove; tiled fireplace. The dining-room, 14x20, has one wall

the walls, French or American embossed leather paper might be used. But as this is usually colored in tones too dark for rooms of the size, it would have to be painted over in flatted oils, which would cost as much as the distemper. Still, it would make a richer surface, and, consequently, cheaper materials might be used for the curtains and upholstery. Gas fixtures in steel coated bronze with opalescent globes would be suitable.

The upstairs rooms in this house are as badly finished as in the preceding examples, and would require to be treated accordingly.

A corner house in One Hundred and Fourth Street, for sale at \$25,000, and would rent, probably, for \$1800 per annum, has a drawing-room 12x35 feet, and a parlor

* Begun in the September number.



PORTIÈRE WITH WATER LILY DECORATIONS.

DESIGNED BY M. L. MACOMBER.

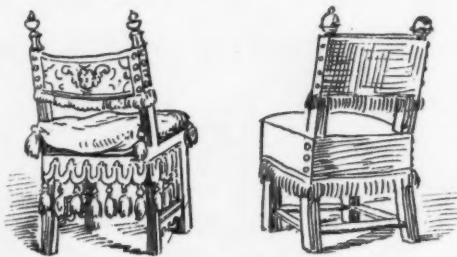
at the rear, 15x20, ceilings fourteen feet high, the former finished in mahogany, the latter in English walnut, double floors, well laid, workmanship throughout good but not first-rate. Dining-room, kitchen and store-room are in the basement, and there is a good cellar with concrete floor, large heater, air shaft, and a flagged yard, seventeen or eighteen feet square. The bedrooms are front and rear, with closets between, finished in ash, but in all other respects much like those before described, except that the elliptical arched windows have transoms in stained glass, of worthless design, though costing, probably, \$6 or \$7 per square foot. The door-lights are also of stained glass, of the same sort, and it makes its appearance again in the transoms of the drawing-room windows. The mantels on the drawing-room floor are of the wood used in each room. On the upper floors, they are of marbled slate. The vestibule has a panelled dado of Honduras mahogany and the drawing-room a dado veil of the same wood.

The disproportionately long drawing-room should be divided into two by a screen of open wood-work fitted with a portière. The front portion could then be used as a reception-room, the inner would serve as drawing-room. The back parlor might be converted into a library. If the house were to be bought outright, we should advise the purchaser to sell his stained glass, or, better, exchange it, at half price, against good glass of modest color and simple design, say squares of very translucent white opal glass with narrow jewelled borders, which might be had for about what the objectionable glass must have cost. But these articles are written for people who rent houses, not for those who buy, and the former must, in a case like this, make the best of a bad job. There are several ways in which the effect of the offensive glass may be mitigated. It may be completely covered with Dutch metal or gilding, applied with an opaque backing. This will entirely shut out the light; but a plenty enters through the plain portions of the windows, and the gilding will add something by reflection. Or it may be covered with Indian pierced sheet brass, which will allow the colors to show only in the openings of its patterns. Or Japanese lattice-work may be fixed in the transoms, and be backed by silk of some strong color, which will subdue the tints of the glass and quite obliterate its lines. If the latter plan be followed the screen to divide the room in two should also be of the lattice-work, which might all be stained mahogany color, or gilded, and a frieze might be constructed of the same to go quite around the room, at the height of the cross portion of the screen. This lattice-work can be enriched with inlays of ivory, mother-of-pearl and lacquer, of course, at greatly increased expense. Simpler patterns of it might be pieced together to make a very handsome and novel-looking ceiling. The screen portière might be of bead strings designing a landscape or flowers. The sliding-doors leading to the hall should have a portière of Japanese embroidered silk, and handsome curtains of crepe, painted or embroidered, might be used for the window. The room would look all the better if the wall surfaces were treated quite plainly. A creamy Japanese paper, with small sprigs of carnations and grasses in crimson and gold, would serve as an intermediary between the solid, warm-toned mahogany and the light lattice-work. As the hard-wood floor might be stained and polished, rugs would be all that would be required to cover it.

If Indian brass be resorted to, it will be better to keep to motives supplied by the other Oriental countries. The screen might be of turned work in imitation of Egyptian jalousies, and Indian printed silk might be used for the portières and curtains. The gilded glass, or, what might answer better, mirrors fixed into the transoms, could be decorated with flowers painted in natural colors, and the whole room might then be in the naturalistic modern French manner. The screen would have rectangular panels holding mirrors also decorated with flowers, and the frieze might be of flowers on silk or tapestry. No special care would have to be paid to the other decorations of the room, except to see that they harmonized in regard to color. The part of the room cut off by the screen should be in the same style as that adopted for the front portion, but in lighter colors.

The rear room which it has been proposed to turn into a library has an elliptical arched recess which

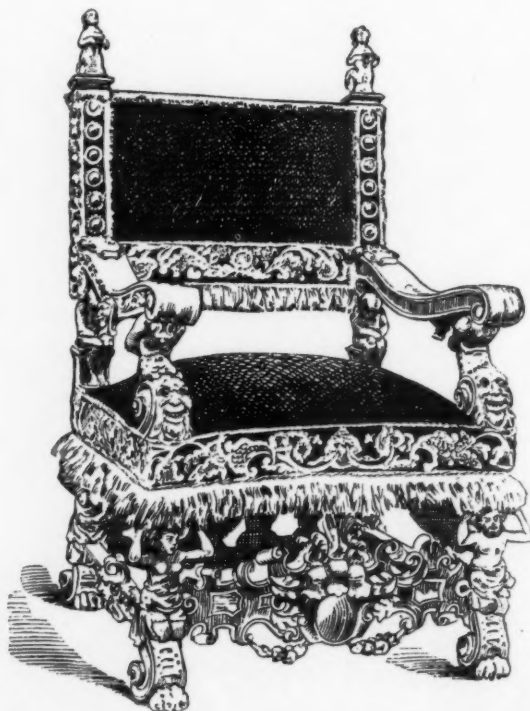
might be fitted with a bookcase of capacity to hold about eight hundred volumes. It should be of walnut, like all the other wood-work of the room. It may be



OLD GERMAN CHAIRS.

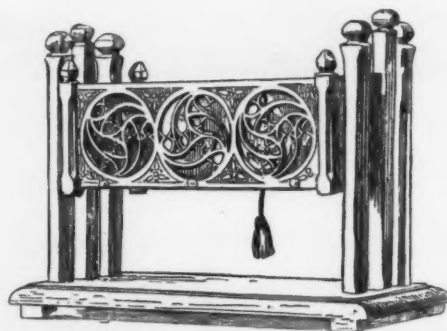
MADE BY PETER CANDIT, MUNICH, ABOUT 1580.

said here, for the benefit of such of our readers as are versed in mineralogy, that one of the best ways to dispose of part of a collection of minerals is to have them sawn into thin slices, one side polished, and leaded into



LATE ITALIAN RENAISSANCE CHAIR.

the glass doors of a bookcase. The patterns of fossil marbles and corals, of moss-agates and similar stones are often brought out in a remarkable way by transmitted light. The edges may be left rough as the glass



CARVED WOOD CRADLE, SET WITH RELICS.

FIFTEENTH CENTURY WORK. IN THE GAY COLLECTION.

can be cut to fit them more cheaply than they can be reduced to regular shapes, and the effect is more characteristic. The top of the bookcase would form a shelf to hold casts, bronzes and specimens of pottery. It

would be well to treat the arch and the portion of wall just under it separately from the rest of the wall surface. That might get two or three coats of burnt umber in distemper or flatted oil with a small diaper pattern stencilled in gold over it. The arch might be gilt or painted in Renaissance or Byzantine patterns and the sort of tympanum above the bookcase might be filled in with some odd pieces of stamped leather. Here, where there would be some excuse for it, as the room looks directly into the yard, the stained glass has been omitted. The window is in four large lights to which might be gummed sheets of thin oiled silk perforated and painted in white in a Byzantine pattern, picked out, perhaps, with a few sprays of conventional foliage in bright green or yellow. A frieze of the stiffer forms of the acanthus leaf in dark brown, cream color and gold would give a proper finish to the room. The furniture should be in leather.

The basement dining-room would require to be enlivened with color as much as possible. It would be worth while to procure for the window a screen of good stained glass, taking care to have several divisions in the border, so that, on moving, it might be fitted to a new place by taking away from or adding to them. American stamped leather paper in cherry color and silver would make a good wall covering. The same material in square or oblong panels, and in drab or drab and silver, might be used for the ceiling, being held in place by a system of small mouldings in oak or ash or stained cherry. The black marble mantel might be kept as it is.

The cost of fitting this house would vary greatly according to the choice of materials. Japanese embroidered portières, for instance, ranging from fifty to several hundred dollars each, but such decorations as could not be taken away and be used again will be found to be inexpensive.

The houses and flats so far described are such as are usually put up by speculative builders, and have no, or but the slightest, pretension to architectural arrangement or effect. But many new houses, and some apartment houses, are built with an eye to such effect. These will have to be considered in another article.

(To be continued.)

DECORATIONS OF A COLLEGE FRATERNITY LODGE.

THE rooms of the Lodge of the Delta Psi Fraternity of Williams College have lately been finished and decorated from designs by Mr. Duncan, the architect. The banqueting-hall has a ceiling of rough plaster supported by girders and beams of oak, the latter, in their turn, supported by handsomely carved brackets or consoles. The walls are panelled up to those brackets and between them runs a frieze of heraldic design painted on the rough plaster. The names of the members are to be incised in the panels of the wall. The windows are to have transoms of light-colored stained glass in simple geometrical designs. The doors are panelled in a simple, but effective, manner. The chief glory of the room is the monumental chimney-piece, with its elaborate carvings and wide, open fireplace. The fire-crane of forged iron is itself ingenious and artistic enough to merit a more extended notice than we have space to give it. The iron baskets, copied from those used for beacons, and also sometimes for torchères in mediæval times are made so that they can be taken off when not required. They are intended to serve as flambeaus on occasions of high jinks and mystic festivities. The open-mouthed serpent which forms the end of the upper transverse bar embraces and supports the fire-irons in its convolutions. The serpent reappears as support and ornament of the lamps by which the room is lit at night. We presume he is introduced as the symbol of wisdom, and not because his form was assumed by the author of all evil on a certain memorable occasion. The shades as well as the bodies are of burnished copper, throwing a warm glow about the room. The serpent handles are in wrought iron. Having recently had occasion to examine hundreds of oil lamps of all sizes, styles and prices, we can say with some assurance that no handsomer design than this for a hanging lamp of that variety is likely to be met with by our readers.

The library is richly colored and graceful in design. In it as in all his work, Mr. Duncan has made a point of

utilizing the contrasts of color and of texture to be got from the materials which he is to use. The color scheme of this room includes the rich yellow of Sienna marble, the browns and reds of oak and leather, and the grays of half-polished iron and of plaster. The decorative painting of the coved ceiling adds other colors, but those of the materials dominate. The roughest textures are placed farthest from the eye, where they add to the effect of air and distance, no unimportant matter in a small room.

ROGER RIORDAN.

A LENOX COUNTRY HOUSE.

It is the distinction of the country house of Mr. W. D. Sloane, at Lenox, that, while it is one of the most noteworthy of the homes belonging to the new architectural reign in that favored region, by reason of its extent and luxurious completeness, its value to the readers of *The Art Amateur* lies in its suggestiveness. This is of a kind as applicable to the legion of modest homes throughout the country as to those great country houses in the haunts of fashion which, with something of "the pride that apes humility," call themselves "cottages." The charm does not lie in the magnificence of the materials employed but in their combination and harmonious arrangement.

A word as to the architecture. As seen from the road above, a group of gables nestles against an unbroken slope of green. On nearer approach it appears that the house is built on two sides and part of a third of a square which is completed by the marble wall inclosing the courtyard. The entrance is through the court by the porte-cochère on to the entrance piazza, which, on the first floor, cuts the house in two and commands the beautiful view down the valley toward Stockbridge. This extent of area allows for the kitchen and its appurtenances, with the servants' quarters above, to be brought into the general architectural plan, but properly kept separate from the main house—a consideration rarely observed, but quite necessary when the household staff is large.

The main hall, which opens on to the entrance piazza, gives the keynote of the house, which is blythe and gay, as it seems a country house should be, and triumphs easily over the attending magnificence. One enters an oblong apartment with a long hall at right angles. On one side is a noble fireplace, and on the other the stairs descend a broad flight, half-screened by spindles, with a recurring view of the ascending balustrade, and a balcony on the second floor continuing its finely twisted lines. The walls below are wainscoted, and the ceiling is crossed

for treatment in color which gives the "cachet" to the house. In the hall, as we have seen, the color is white, and there are notes here of blue, and there of deep red

on the second floor, and above the wainscoting of the long halls. Thus everything contributes to the lightness and gayety of the main hall, which also overlooks one of the fairest of the prospects without.

The fireplace of the main hall is a special feature. It is of Longmeadow stone and rises to the ceiling. Across the mantel-breast a flight of birds is carved with not too much detail. The side shafts indicate capital and pillar; the first is wreathed with vine and fig—leaf flower and fruit. The trunks are carried down the sides, cut in high relief, and spreading their roots at the base ingeniously serve as receptacles for the huge iron fire implements. The stone is carried inside to the repoussé metal fire-back and spreads out with fire seats just inside the outer lines of the mantel.

The library is a vision of deep red from the white and blue of the main hall. It occupies the right angle of the square, but with no such precision as the words indicate. The angle gives place to a window. The walls, not high, are brought still lower in effect by bevelling. The ceiling and slant are covered by a material in relief called Tynecastle, traversed by red mouldings in irregular panels. The space below is covered with the same material in blue, but the wainscoting and wood-work are brought to an agreeable tint of red, and thus all the drapings and upholstery meet in color.

The billiard-room is brought into the domestic circle by its situation between the dining-room and library. It is just large enough. The ceiling is brought by angles into a dome directly over the table. It is yellowish red in tint, carrying up in this way the yellow red of the wood-work and the light woven red matting which, held by red bamboo, covers the wall. The fireplace is interesting with a smooth arch of red brick, and the brick built up into fire facings and mantel niches varied by round brackets of black marble. The seats and fixtures are built in and repeat the yellowish red of the general tint.

A portière only separates the dining-room. This is a large apartment, the loftiest of the house, and with a bay-window and large alcove to convert it into a larger room in need. The wood is oak, seen conspicuously in the heavy ceiling beams, whose intervening spaces are laid in in dark blue. In harmony with the oak, the walls are covered with calf-skin of mellow, agreeable tint. There are the usual divisions of field, frieze and dado, indicated by large, smooth-headed brass nails which serve to fasten the leather down and are worked into a simple design. The mantel-piece rises to the ceiling. It is of Longmeadow stone with shelves framed by a carved border disclosing a Renaissance design, and an upper



SIXTEENTH CENTURY MIRROR IN CARVED AND GILDED WOOD.

IN THE VALPINÇON COLLECTION.

in the deep tones of the stair-carpet, and on the broad landing half-way up the undertones of the large stained-glass window. Very happily one of the gables takes the



COFFER OF CARVED WOOD, FRENCH WORK OF THE SIXTEENTH CENTURY.

by heavy beams. But all this expanse of wood is lustrous, dazzling white, varied in the recesses of the ceiling by pale blue. The wood used throughout, it may be said here, is pine, almost exclusively. This is merely the basis

place of the usual dome above the stairway. This is ribbed and flecked with white and gold, the wainscoting half-way up yields to a white Japanese linen with a gourd design in gray and gold which covers the walls

border just below the ceiling consisting of a row of pointed niches, in each of which stands a bird. There are many details worth considering in the dining-room—the furniture, which is specially constructed, the tall

chairs covered with calf, and the carved seat in the blue-draped alcove, the general effect of the whole apartment being very satisfactory.

In the bedrooms there is a general likeness in the furniture, all specially designed—the beds, dressing-tables, secretaries and cheval glass revealing elegant lines and fine bits of carving; but in the color there is a marked difference. Each room is the expansion of some tint. In the guest chamber, on the first floor, the wood everywhere

is alike in trim—to be technical; the furniture is lustrous white, the walls and draperies are of white and pink, and the effect of the whole is refined and delicate.

In another guest chamber the wood-work and furniture are white holly, highly polished, giving them, especially in the carved portions, the mellow tint of old ivory. The walls are covered with a broadly patterned Morris paper in creams and yellowish pink. The draperies repeat these tints, and their harmony with the holly is perfect. One of the large bedrooms has the walls covered with a Morris paper of rather pronounced design in which salmon is the dominant color, and the tint is repeated in the canopied and pillared bed, the furniture and wood-work. It may be observed here, and the same remark applies to all the rooms, monotony of color is avoided not only by the carving, which, though delicate, consisting of small details and flutings, gives changes of tint in high lights and recesses, but from the lustrousness of the plain surfaces produced by a succession of coats of paint well rubbed to a dead, even polish.

The gables give many odd turns to the bedrooms, and afford space for windows quaintly tucked away under the eaves. There is a blue room with low ceiling and lines curved outward. The walls are covered with a lustrous blue paper which easily counterfeits the magnificence of satin; the wood-work and furniture are pale blue, in which there is a tinge of warmth, and the drapery and upholstery, broken with whites and grays, vary but do not detract from the delicacy of the effect. In a large room intended for two young girls, the color of the mahogany furniture is repeated with excellent effect in the red Morris paper and draperies, and the red tint given the wood. The nursery, also, is in red, with mahogany, and has an interesting feature in the dado of matting which has been painted with Chinese scenes such as delight all children. Still another chamber is in maple, which in doors and furniture has been chosen with a view to its markings, and is brought to the lustre of satin. The room is intended for a little girl, and there is a pretty suggestion in terminating the bed-posts with heads of cherubs.

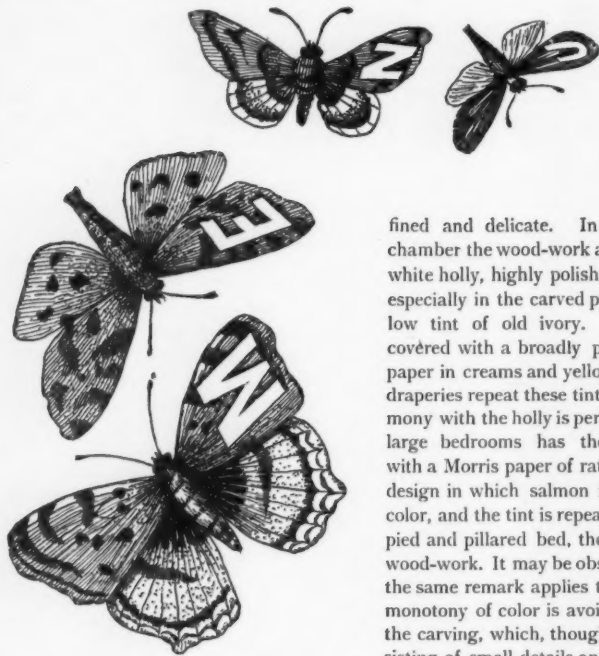
From the second story the stairs lead by the low tower into the morning-room, which ends the short line of the square around which the house is built. There is a wainscot up to the cornice, set out in panels painted a peculiar greenish tint harmonizing with the yellow of the roughly plastered ceiling. Conspicuous among the furniture is a set of high, straight-backed wooden chairs, on the backs of which are carved squirrels, birds and cats, executed with a sort of rustic quaintness and picked out in yellow to relieve them against the prevailing green of the wood. The room is chiefly lighted from windows just below the ceiling, which adds to the unusual effect; but no less striking is the great fireplace which is framed to the ceiling in black marble, and provided with fire-irons that represent wreathed columns, bestriding each of which is a sportive gnome. This apartment, which serves also as a business-room, opens opposite the main hall on to the entrance piazza. Here above the outer door is hung an iron bell swung among a flowering vine of wrought iron, a long pendent garland serving as the rope. This dainty bit of iron-work comes from St. Moritz. It may be taken, in some sort, as typical of the entire mansion, which is a delightful compound of the substantial in structure and the artistic in ornamentation.

MARY GAY HUMPHREYS.

NOTES ON DECORATION.

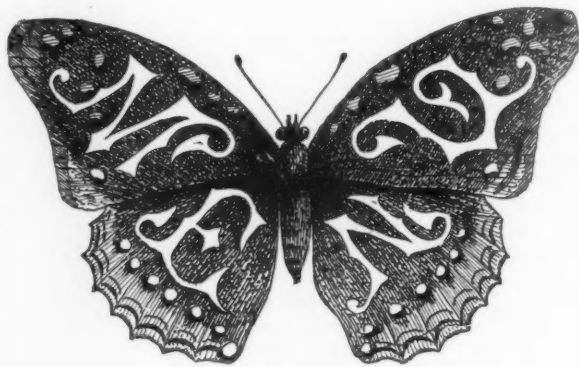
ENGLAND is the land for furnishing models for sitting-rooms where coziness and comfort are chiefly desired. In Haddan Hall there is a large, low-ceiled chamber wainscoted high, with small square panels painted dull red. The ceiling is divided by apparent beams into eight panels and plastered between. Wood and ceiling with wall space above the wainscoting are painted dull red. A large plain mantel is of Carlisle stone, the mantel and chimney projecting. The overhanging mantel breast is panelled in small squares like the wainscoting, with the angles and corners flanked by pilasters carried to the ceiling. The deep windows are supplied with lockers, and closets are concealed in the wainscoting.

Much more attention is paid to the color effects of exteriors than formerly. This is done not only by taking advantage of architectural means, as in recessed façades, projections, overhanging gables, securing light and shade by breaking up lines, interrupting planes, and by bold relief work in stone and brick, but by the use of materials which give color and vivacity. There is a conspicuous use of copper in the frieze of bay windows as repoussé panels, and in the panels of balcony. Repoussé



DESIGN FOR A MENU CARD.

(FOR PEN DRAWING OR WATER COLORS. SEE PAGE 23.)



DESIGN FOR A MENU CARD.

(FOR PEN DRAWING OR WATER COLORS. SEE PAGE 23.)

copper ornaments are set in gables amid brick-work, and copper ornaments, ridge-poles and finials surmount steep red tile roofs. The warm Belleville stone and Baltimore brick are found together. Buff brick and blue limestone combine judiciously, and Newport stone with its flashes of blue green and red is admirable trimmed with Indiana limestone which has a warm, creamy tint.

A millionaire's kitchen has the trays, carving-tables, sinks, slabs of all kinds of marble held up by metal-work, all being so placed and drained that they can be cleaned by means of a hose.

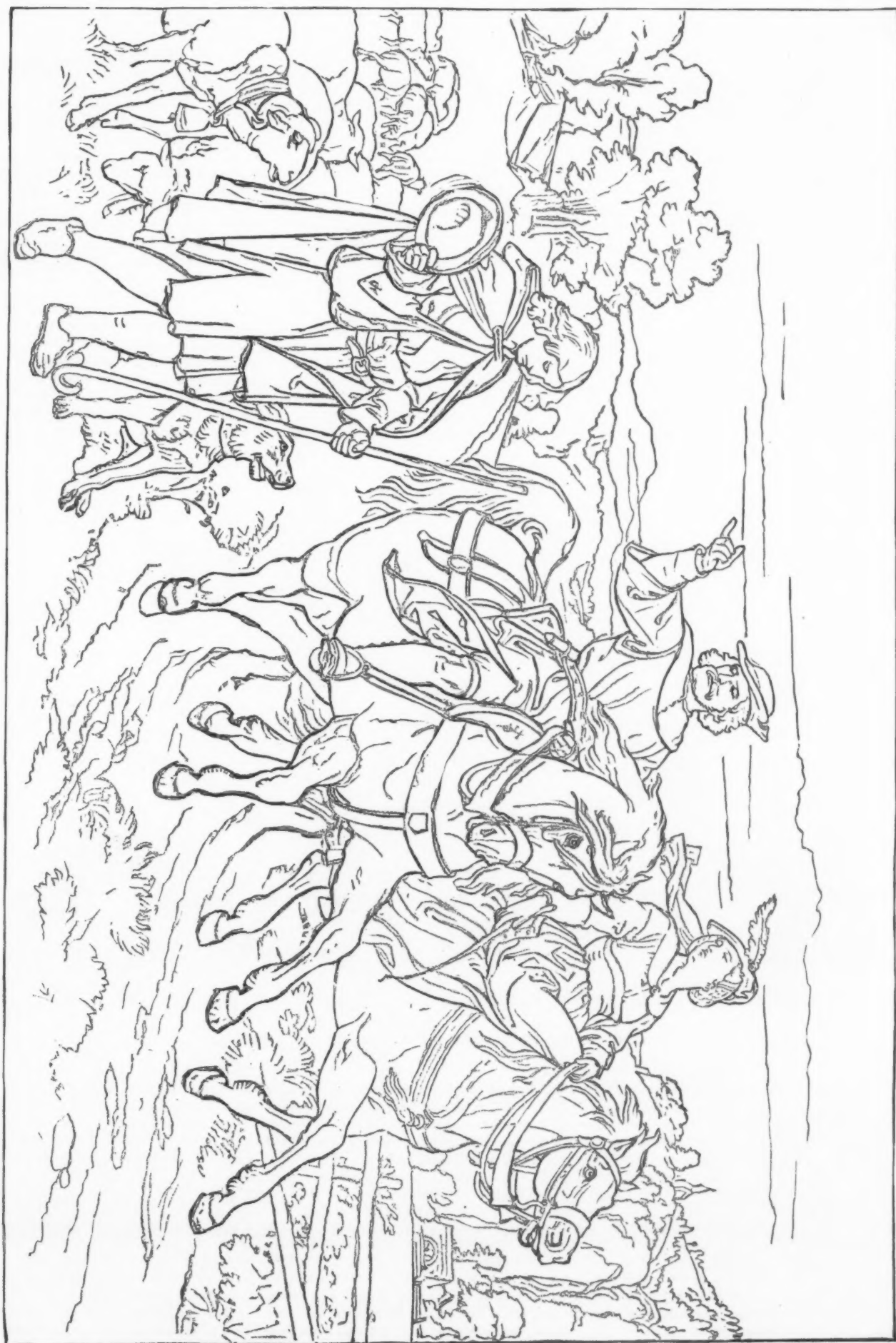
Mr. Percy Pyne has recently placed in the pretty little church of Riverdale a large memorial window by Oudinot. It has three panels, separated by mullions, but it makes a single picture. The subject is the supper at Emmaus, and presents a curious combination of conventionality and realism. The figure of Jesus is thoroughly conventional. The supper is out of doors under a tree. In the background is a glimpse of Roman architecture. Behind the figure of Jesus is a rich piece of red and yellow brocade hung on a rod. Jesus is of the pale, attenuated type, and a pale yellowish halo surrounds the head against the colored stuff behind. The hands are extended toward the figures in a thoroughly conventional manner. The two figures, on the other hand, might be fifteenth-century Florentine peasants, and are treated with great freedom. In spite of the incongruity, there is much to admire in the drawing, color, and feeling. Above the group is a tree in leaf, which is carried up into the arch and is seen through the ornamental divisions of the window, with glimpses of the sky between. All this is charming, as is the foreground where the two have cast their outer wraps. But delightful as the window is in bits, it lacks artistic unity. The vividness of the brocaded stuffs jars amid so much delicate color. Evidently its yellow is intended as



DESIGN FOR TAMBOURINE DECORATION. BY GIACOMELLI.

(FOR TREATMENT IN OILS, SEE PAGE 23.)

a point d'appui for the halo and the pale face of the Christ, but the tints lack the necessary relation. There is, moreover, some awkwardness in the mechanical work. The broad mullions cut the arms with unnecessary prominence, and the leading is so introduced that the table equipage looks as if it were mounted on pencils. The figure-drawing is by Luke Ollivier Merson, the skilful draughtsman of all of M. Oudinot's principal work. As a whole, despite its considerable merits, this window will scarcely increase the eminent Frenchman's reputation in this country.



DESIGN FOR TAPESTRY PAINTING.

INDUSTRIAL ART

AMERICAN SILVERWARE.



THE charge so often reiterated that the art of the silversmith is in a state of decline, whatever truth there may be in it, as regards European countries, does not, at any rate, apply in this. American silverware has suffered from some of the lamentable changes of taste, which have more than once, within a century, led to neglect and decay in England and in France; but it cannot be gainsaid that its progress for the last twenty years has been steady and remarkable, while, during the last five years, the development of taste and skill that has taken place with us has excited admiration even among old world connoisseurs. Most of our readers can remember when, here as well as in Europe, weight of metal, or, rather, apparent weight of metal, and lustrous surface were the only things much desired or appreciated in a piece of

intelligence and of manual cleverness, which are absent from no American work of any time or kind, saved it from the charge of dull vulgarity, and gave hope for the future.

Of the influences which have led to the present great improvement in the forms and the technique of our silverware, that of the art industries of Japan has, so far, been the most active and the most apparent. The often told story of the enthusiasm evoked at the Centennial Exhibition by the bright and clever work shown in the Japanese section need not be repeated in connection with the present subject. It is certain that it set our metal workers, as well as others, thinking, and that it supplied them with new motives, and laid open to them new fields of endeavor. Naturalistic tendencies, already deeply implanted here, were quickened by observation of the artistic use made of natural forms by the Japanese. Their wonderful manual cleverness excited a spirit of emulation in our workmen, and their detestation of mere weight and glitter, and the variety of means which they brought to bear to vary the surface of the metal and secure novel effects of color and texture, perceived at first with surprise, were

handling, variety of means, and spontaneity of thought, has remained the most considerable factor in our progress. The influence of Japanese arts can be traced in the examples of American ware (manufactured by the Gorham Co.) here illustrated, not in any slavish copying of ensemble or of detail, but only in the freshness of design and treatment, and especially in their air of artistic neatness and finish and in the perfection of the natural forms used as ornament. Compare the grapes and spray of leaves, in hammered and enamelled silver, on the punch-bowl in Fig. 1, with the cast and chased work of ten or a dozen years ago. The gain in lightness and crispness of touch, in fidelity to nature, in color and in ornamental effect must be admitted to be enormous, and it is directly traceable to the influence of Japanese art. The foliage around the neck of the jug in Fig. 2, and the passion-flowers and roses on the jug and salver in Fig. 3, show the same influence, though not quite so plainly. The forms of Figs. 2 and 4 are to be ascribed to a study of Eastern art though in no sense borrowed from it. The decoration of the cup, Fig. 4, showing a steeplechase, is etched in low relief with a



FIG. 1.—TEAPOT, PUNCH-BOWL, JAR, CANDLESTICK AND RHYTON.

silverware. It looked well to have silver on the table. Ergo the more of it, the better, and the more "massive" it looked, the better. As for delicacy of workmanship or originality of design, such matters were so little fashionable that, if they had been discovered anywhere, they would hardly have been tolerated. The old English-wrought services of Colonial times, in which economy of material was combined with elegance of form, were thought to be mean-looking and indicative of narrow incomes, and were left in the darkest corners of old cupboards, or, too often, melted down to be rewrought in clumsier shapes. The revival of taste that occurred in England at the beginning of the century had but little effect here until much later; but steady progress was made, notwithstanding, though at times it was almost imperceptible. We were influenced most by French fashions, and these, under the Second Empire, did not supply the very best models. Again, a Frenchman, if he should notice American work of the period now passed, would find it but a clumsy imitation of the least elegant productions of his own country; and, in truth, nothing but certain evidences of

soon recognized as carrying a most important lesson. Specimens of metal work cast from the wax, or hammered, or engraved, or corroded by acid, or damascened, unknown alloys compounded, not for cheapness, but for artistic ends, hundreds of novel designs, and, above all, the plentiful evidence of the intelligence and freedom of the individual workman which only the blind could ignore, contrasted with our own set forms, the poverty of our means, and the comparative absence of initiative in our artisans, showed us, unmistakably, that the position to which we had attained was one which did us little credit, and showed us, also, the way by which we might advance most quickly and surely. The lesson was learned, at first too carefully, the Japanese forms being copied as the French had been, but with more pleasure in the task, and with correspondingly better results. Since it has been perceived that the Japanese motives, little understood or not at all by our designers and workmen, are not of the essence of the lesson, and they have generally been abandoned. But what we have learned from our Eastern teachers of the value of lightness of

niello effect in the background, as landscape scenes are often done on Japanese silver.

The taste for old English and French wares, which has, once more, been revived, has also had a very appreciable effect on our American work within the last three or four years. The plain candlestick with twisted arms in Fig. 1, and the mounting of the cut-glass pitcher in Fig. 3, show signs of the English influence, while the articles belonging to tea and coffee services in Fig. 5 show eighteenth century French influence, received, probably, through some English medium. There seems to be less opportunity for originality of conception in following out European traditions than in wandering vaguely after the Japanese; but the articles just mentioned have a character of their own, nevertheless, which shows itself in the proportions, in the nature of the curves, and in the application of the very restricted ornament. The silver jar, chased and etched in Fig. 1 is of a purely Eastern type, become Europeanized in the course of two centuries of common usage. The ornamental rhyton in the same illustration is as directly drawn from the Greek, the

source of nearly all our distinctively European forms; and the little teapot at the other end of the cut, shows a union of European and Japanese taste, as happy as it is remarkable.

The immediate future of the art depends greatly on



FIG. 2.—LOVING CUP.

the possibility of such combinations as this last. If the two streams of influence, the European and the Asiatic, should continue to run side by side their action could not possibly be as decided as if they were to mingle and become one. And that American genius does not show itself equal, in art at least, to the harmonization of incongruous elements: witness the domestic architecture of our times. But in several of the lesser arts there is no such impropriety in the use of both European models and Eastern as there may be in the combination of two even closely related styles in architecture. Ruskin has pointed out that the Japanese of a certain period understood glyptics as the ancient Greeks did, and, while there is nothing to show that the Greeks could produce as clever work in wrought metals as our nearest Oriental neighbors, it is certain that they would appreciate Japanese work in this line. Conventional ornament and the human figure apart, there is nothing in Japanese design that may not be used in small objects in combination with European motives. The

not yet seen all the benefits of which such a union is capable. But we have seen that though only partially effected, it already conduces to rapid progress, and we may confidently expect it to lead to yet more striking results in the near future.

To conclude with a practical suggestion, we would point out to our readers that the present rage for old silver and plated ware which is in danger of developing into such proportions as to create a manufacture of false antiques, should not be carried so far, even, as to interfere with the development of our modern American art. It is very well to collect and preserve fine old specimens, but it is a piece of affectation for their purchasers to put them in use. Good taste would require the use on the table of nothing but modern wares. Everything in use in the house should be in keeping, and the only way to have it so is to have it all modern. The old excuse, that modern work is bad, does not now apply. Those who require special designs can have them made to order and so as to harmonize with their other belongings. In brief, there is no reason why the collector's passion for antiques should become a popular mania, and it will be in all respects detrimental to the interests of art should it do so.

ROBERT JARVIS.

with them is the cost of transportation from Yezd and Ispahán, where they are made, to the residence of the purchaser. But nothing in the way of a carpet can be so luxurious and suggestive of comfort as a Persian namád an inch thick."



FIG. 4.—LOVING CUP.

PERSIAN INDUSTRIAL ART.

MR. BENJAMIN, our late Minister to Teheran, in his interesting "Persia and the Persians," just issued by



FIG. 3.—PITCHERS AND SALVER.

The largest tile known in Persia, as well as "quite the finest relic of old art now existing" in that country is said to be over six feet long and four feet broad. It is in the celebrated tomb of the Imam Rezâh, at Meshed, of which no Christian has seen anything but the exterior, and that from a distance, except one or two who have entered in disguise at the imminent risk of their lives. The tile is of the "reflèt" or iridescent kind, for which as much as five hundred dollars is sometimes paid for a fine specimen; so one can imagine, Mr. Benjamin remarks, what must be the antiquarian and pecuniary value of this unique example. He says: "The reflèt tiles in which a copper tint is prominent may be considered as generally coming from Nathenz, also those with a rich raised figure or design, suggesting the conventional fleur-de-lis pattern. These tiles have dashes of pale green, and also letters in blue for the most part; but all of them are distinguished by a splendor of iridescence never surpassed in the history of ceramic art. The tiles, which are star-shaped, with



FIG. 5.—ARTICLES FROM TEA AND COFFEE SERVICE.

American workman has just the qualities required to complete the union, namely, the Caucasian love of symmetry, which he has in common with all Europeans, and a liking for neatness and precision of form, and for novelty of idea, which enables him to acquire and use the methods of the extreme East. It is certain that we have

fit even their largest apartments. I have seen a namád, or felt carpet, eighty feet long and fifty feet wide without a seam. The name of the maker is woven into it—as the painter puts his name on his painting. The great weight and bulk of these felt carpets forbid their exportation. Indeed, the chief item of expense connected

a flat surface very nobly and variously decorated, and with a border of black Arabic lettering on a whitish ground, are from the old mosque at Veramín, which is supposed by some to be the ancient Arcena. The octagonal tiles having in the centre a deep star-intaglio are also obtained, chiefly at least, from Veramín.

ART NEEDLEWORK

CHURCH VESTMENTS.

I.—ORNAMENTING THE CHASUBLE—THE "FLOWER."



UNDOUBTEDLY the finest of the old examples for the adornment of the chasuble in needlework is that of the "flower," for which we present two designs (see supplement) to be embroidered either in real gold or rich gold silk. The costliness of its production has been urged as an excuse for the infrequent adoption of this beautiful ornament; but Anastasia Dolby* points out that although the "flower," as worked on the vestment of St. Thomas of Canterbury, was often of naught else but massive gold embroidery, yet the chasuble of St. Dunstan, figured and described in the "Church of our Fathers," from an Anglo-Saxon MS., was wrought with the "flower" in red needlework only; and the saint, who during his life gave so much aid to sacerdotal ornament, even by drawing and making designs for it himself, would surely not have been represented, as bearing upon his own episcopal dress any decoration which was unorthodox or less rich than his compeers in the Church would wear.

A great deal of work is comprised in the "flower," for it should be of a luxuriant pattern, but not more than, or as much as, would be spread over the surface of needlework orphreys which may be very consistently left without ornament where the "flower" is shown.

The Y cross of a chasuble embroidered with the "flower" in gold, may be formed of cloth of gold, edged with a narrow woven lace of a mixture of gold and the color of the vestment; or it may be either of satin or velvet, of the same hue as the garment, and edged with a narrow gold lace. The "flower" should present the appearance of having been wrought upon the actual vestment, although, for the convenience of the embroiderer, it may be worked upon a separate piece of silk, and laid down upon the shape of the chasuble afterward, as the humeral, or shoulder orphreys will be placed over, and conceal, the division necessarily made in the silk. The same method may be pursued with the embroidery upon the breast, where, as at the back, the orphreys will cover the join. Supposing it to be deemed necessary to work the "flower" in crimson on a white vestment, the orphreys should be of crimson, and edged with a gold lace to correspond with the embroidery.

To adorn the breast of the chasuble as well as the back with the "flower" is not imperative; but, as a rule, the orphrey should correspond on both sides of the chasuble, should meet at the same angle on the shoulders, and diverge into the single vertical band at the centre of the breast, as upon the middle of the back.

In ancient times the orphreys were called thus: the front vertical band, the *pectoral*; the corresponding one behind, the *dorsal*, and those which extended to the shoulders, the *humeral*s.

Where the "flower" is embroidered upon the vestment, and the orphreys are unfigured, a needlework border around the chasuble is a worthy ornamentation. Further on we will give simple borders for this purpose. Their execution will amply repay the worker who is bent upon enriching the chasuble to her utmost. These narrow borders, to be quite correct, should be embroidered actually upon the vestment, and it is impossible to execute them well out of a frame. The only right way to frame such work is the following:

The vestment is to be cut to its right shape, and the pattern of the border drawn upon it. Then a piece of fine firm linen of even sides is to be tightly framed, and a portion of the silk embracing the pattern of the border tacked upon it. When as much as can be conveniently embroidered on this piece of linen is accomplished, it should be cut out of the frame, and another piece of

linen inserted, and so on, until the whole border is worked.

It is now the almost invariable custom to bind the chasuble all round with an inch-lace harmonizing in color and pattern with the wider lace of which the orphreys are frequently made, or with the shades most prominent in the embroidered decorations of the robe. This fashion, like that of using machine-made orphreys instead of those wrought by the hand, is not to be condemned. A narrow border of needlework around the vestment will greatly enhance its beauty and its grace; but it is better to employ an edge of woven lace than to slight or impoverish the embellishment of the more important parts of the sacred garment, that time and materials may be saved for an embroidered binding. A well-made fringe of an inch and a quarter deep, embracing the principal colors used in the embroidery on the chasuble, and placed



CHURCH EMBROIDERY.

FRENCH OR FLEMISH WORK, END OF THE FIFTEENTH CENTURY.
IN THE COLLECTION OF MME. DAMAIN.

against the edging of lace or needlework, is in correct taste, and will add greatly to the enrichment of the vestment.

The width of the Y orphrey may vary from three and a half to five inches, the edging inclusive, to be regulated according to the richness of the pattern forming the "flower," for it must be borne in mind that a slight flowing design would be, very improperly, cast into shade by wide bands of a definite color encompassing it about, and *vice versa*.

This hint belongs to the principles of good taste, which, in subjects like the present, are more often outraged from want of thought than from errors of judgment.

Plain orphreys of five inches and less should be attached to the chasuble by an edge of woven lace, commencing at half an inch, but never exceeding three-quarters of an inch in width.

PROPER COLORS FOR SACRED VESTMENTS.

ACCORDING to the Roman rubric, only five positive colors are allotted to the Church for the sacred vestments, viz., white, red, green, violet and black. They are used as follows:

1. White, emblematical of purity, on all feasts of our Lord but those of His passion; on festivals of the Blessed Virgin; of the saints, not martyrs; and, according to the strict Roman rite, on festivals of the Blessed Sacrament.

2. Red, on the feasts of Pentecost, and the apostles and martyrs; as symbolical of the descent of the Holy Ghost, in the form of fiery tongues; and of the shedding of the blood of the Redeemer and His faithful followers.

3. Green, on every Sunday upon which a festival does not fall, excepting those in Advent and Lent, and those which, coming within the octave of a festival, must follow its rule, and assume its color.

4. Violet, the penitential color, and therefore worn in Advent and Lent, on the rogation-days, ember-days, and on all vigils.

5. Black, only on Good Friday, and in masses for the dead.

Besides these, cloth of gold must be mentioned, as allowed to take the place of any color, except black and violet. Gold, too, may be used to any extent in the way of ornament, on any colored vestment but black, upon which only silver or white silk embroideries may be figured. It is also ordered that each color should be so represented, that its use may distinctly mark the particular day upon which the Church requires it to be worn. It is forbidden to mingle white, red and green indefinitely in one vestment, so that it may be used indiscriminately on any day for which either of these colors is ordered.

According to the old Sarum rite, not only were sky-blue and yellow recognized colors for the sacred vestments, but red was used in Lent and on Good Friday. Formerly, celestial blue was the color of the dalmatic and tunicle of the bishop. Dr. Rock remarks that he saw sky-blue used in Spain, and in Naples, at the services of our Lady. He also directs us to the Ordo Romanus XV., drawn up by Peter Amelio, who flourished A.D. 1393, to find that light blue was once employed at Rome, which now excludes it altogether from the sanctuary, as a substitute for black or purple.

Red is continually occurring in the old lists of sacerdotal possessions as the color enjoined by the Sarum rite for Lent and Good Friday. We have written evidence, too, from many sources, of the use of yellow vestments in England as well as on the Continent, in Lent. This is especially confirmed to us in the following from the inventory of Lincoln Cathedral. Moreover, the item appears under the heading of "black vestments." "Chesable of yellow silk, small orphrey, crucifix of gold in red on the back, 2 tunacles, 3 albs, and the whole apparel, with 2 copes of the same suit and colour for Lent."

Violet, or purple, was certainly a less favored color for penitential seasons in the Church of the mediæval period than it is now. Even in the richly-stocked wardrobe of Lincoln the paucity of purple vestments is remarkable, blue, in comparison, being truly abundant.

SOME REALISTIC NEEDLEWORK.

AMONG the Berkshire hills there lives a woman with no artistic training other than that afforded by naturally quick perceptions and a Yankee woman's skill of hand. In her little place I lately found four new designs executed with a fidelity that even in this age of realism was startling. These were entirely her own work, and were kept among other things less valuable, without any consciousness that they were at all remarkable.

The chief of these was a small crimson plush lambrequin, on which was wrought a spray of cotton. The branch was very skilfully managed in the drawing and turn of the leaves to secure variety in form. The

* Church Vestments. By Anastasia Dolby.

foliage was done in chenille, and was very rich, but with not as much fidelity as could be secured with crewels and silk. The branch contained a bursting bud and an open ball. These were quite marvellous. The material used was a whitish cream filoselle, the ends of course cut to give the desired fluffiness, and mingling with this a few glimpses of lustrous white silk. This had been studied from a branch of cotton in her possession.

Another piece consisted of some sprays of Pampas grass embroidered with daisies on a piece of felt. The imitation in this was the best I have ever seen. Nothing could have been more perfect, and if it could have stood alone it would have deceived even a Mexican. Here again the drawing in little ways that might easily have been overlooked was admirable. The work was done with creamy filoselle, fluffed out; and white silk served to represent the beards, for want of a better name, left flat on the ground. This, too, was studied from nature.

On the third, a felt screen, was embroidered a blackberry vine and berries. The foliage here was done in chenille, as the embroiderer averred she could get over the ground faster. The berries were worked in larger chenille, which served the purpose admirably, and faithfully represented the little curves of the seed-vessels. The shading in this—the dark red into the light—was most skilful. It is impossible to give explicit directions for such work. The thing is to produce the effect, and that which succeeds is legitimate.

A fourth piece was a spray of barberry with clustering berries worked in fine chenille on black satin. The color was very fine, and the different tints in the stem and foliage were excellently managed. This is surely work well done for one woman. Yet with visible pride she called attention to two impossible embroidered landscapes, sad results of Mrs. Holmes's example.

H. G. M.

EMBROIDERY NOVELTIES.

THE Boston Decorative Art Society held an exposition of its work in Lenox, recently, under the direction of Miss Smith, the teacher engaged from the Royal School of Art Needlework at South Kensington. The work shown was choicer than that usually seen at its rooms, and some of the methods employed and effects produced I have seen nowhere else in this country. A notable example of what is called "laid work" was a large portière reproducing an old Italian design. It was done on silk sheeting, with a diagonal twill, and of rich creamy tint, in which there was a feeling of brown rather than yellow. The design consisted of numerous scrolls or flourishes, proceeding from a basket of gold work near the bottom, the sprays flowering and meeting also beneath. The color kept within the range of pinks, blues and greens and browns in the "art shades," as we understand the term, with a lavish use of gold. The silks—filoselle being used—are laid on and caught down with either silks or gold. The work must not be confounded with couching. The stitches enter into the effect and are used with regularity and the breadth necessary in so large a piece of work. All the forms are clearly outlined with gold; and in the larger forms, the cornucopia, for example, the body is overlaid diamond wise with gold thread. This is a mere intimation of the work, which, in fact, is superb; but it will serve to indicate that it is well worthy the attention of artistic embroiderers.

Similar laid work was seen on chair-backs of pongee or soft silks of the same tint. These were in continued designs with branching flowers of round scalloped outlines. The colors were pale pinks, blues and greens, and the silk was caught down to imitate the petal divisions, and outlined with gold.

A lounge-cover of pale silk sheeting, was embroidered with a set figure known as the "Image Lily"—the design receiving its

name from Mr. Image, an English clergyman, who designs successfully for the Royal School at South Kensington—and was brought out chiefly in outline stitch in twisted silks of a peculiar reddish shade. The same design was seen on sofa-pillows.

Excellent both in design and color was a mantel lambrequin of green plush on which was embroidered in silks and crewels a luxuriant flower resembling a water-lily, but with foliage of quite

edge. This drawn-work did not call attention to itself but simply defined the shape of the doily. Each piece was embroidered with a different design, and each design was a spray springing from one corner. There were single roses, snowdrops, cherry blossoms, carnation pinks—all of some simple, well-known flowers embroidered in soft, fine white filoselle, with the foliage in delicate greens, and the green in faintest tints of shading introduced into the centres of the flowers, which were outlined with a fine gold thread. Several sets of doilies were daintily done in pale tints of red, blue and green; those of another set were worked around the border in yellow silks, and more beautiful workmanship it is difficult to conceive. The most effective for the least work had sprays of flowers embroidered in white filoselle, or wash silk, which comes in filaments that can be separated, and outlined and veined in gold. Of course the gold must be chosen with reference to washing.

Sofa-pillow covers were done in white silk on linen. They were in geometrical designs for the most part, and heavy white silks with a good twist were effective in outlining.

A notable sofa-back was of brown linen with continuous design in circles worked in outline stitch, with the lower part of the circles flowering in honeysuckles, pink and yellow, in solid embroidery.

There were numerous articles suggestive of the coming gift-making season. Such were the "Account," "Address," "Laundry" and "Visiting-books," useful and beautiful enough to keep company with any surroundings. The transformation is obtained merely by the use of perfectly fitting slip-covers, which were of maroon satin, velvet and plush, with the design outlined in gold and with gold lettering.

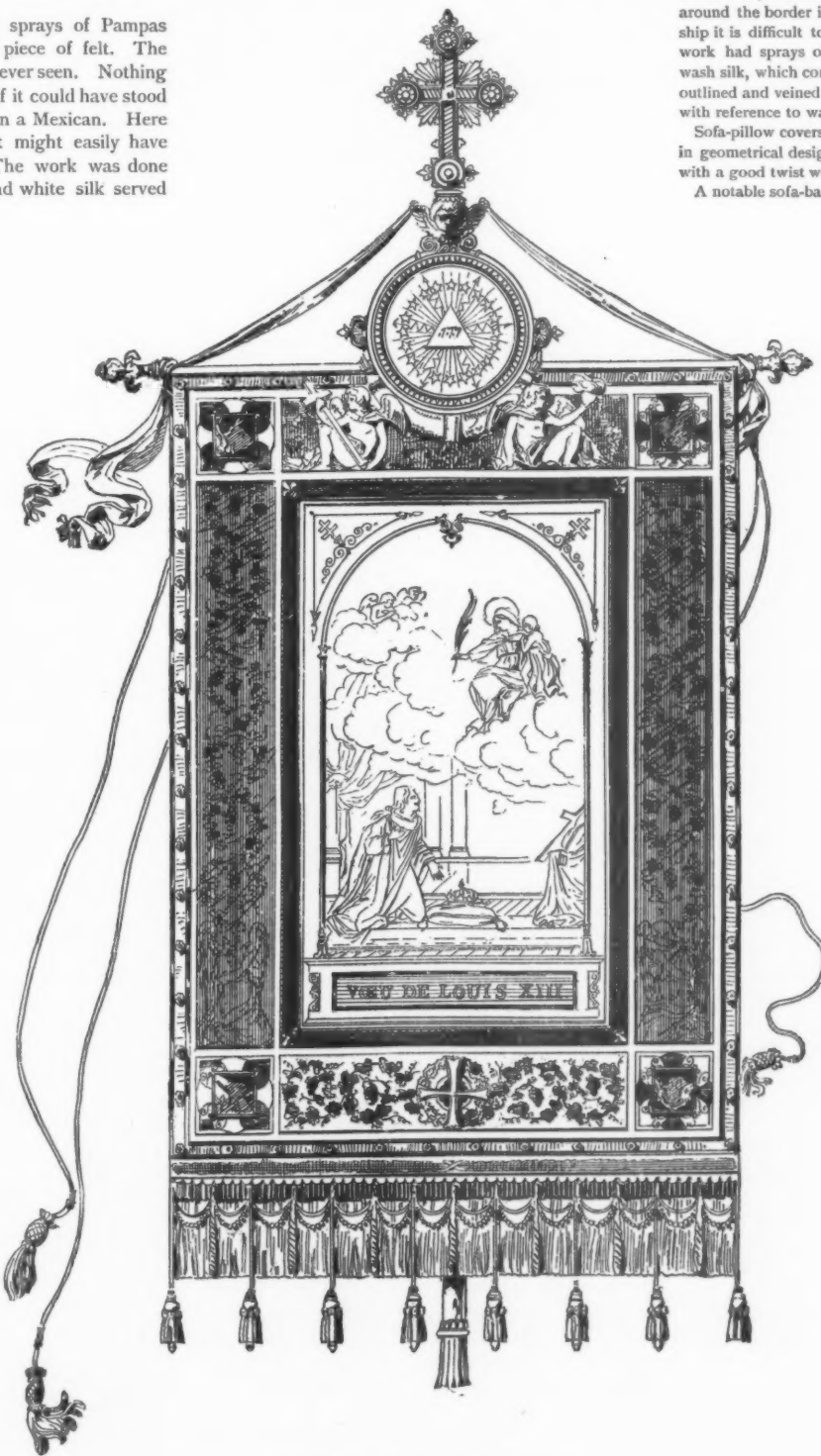
Chatelaines were made of two inch and a half wine-colored ribbons depending from a rosette. The ends were used for needlecase, emery, thimble-case, and the end of one pendant slit up a finger length and hemmed, held the tiny scissors. These various articles were ornamented in waving lines of gold thread.

Capacious and useful travelling-bags were of brown velvet and plush consisting of two pieces, semicircular except that the diameter was more than double the radius. They were embroidered with a design outlined in gold thread of small clustering flowers pendent and partially filled with brownish yellow silks. The two pieces were finished with a cord and had handles of twisted cord. They were put together by means of an oblong bag of brown satin twice the height of the curving pieces which were lined with stiff cardboard, and gathered at the top with a draw-string. This bag was puffed into the stiff pieces their height. If not filled it is meant to be carried by the handles attached to the lower pieces—in an emergency by the draw-string. H.

THERE was lately exhibited—and for sale at a low price—in the upholstery department at Lord & Taylor's one of those clever, painstaking, and highly decorative portraits painted on silk, by a Japanese artist, with which visitors to San Francisco may be familiar. This one was painted in that city. It represents a Japanese lady of comely countenance arrayed in all the gorgeousness of her native costume. In its broad, open frame of yellow bamboo, of "key pattern" design, the picture stands over seven feet high. A better decoration for a room bounded by those terrible white walls, about which so much has been said of late in *The Art Amateur*, it would be hard to find. Balanced by

Japanese umbrellas, fans, and screens, it would be most effective. Clara Morris, some years ago, brought such a Japanese picture of herself from San Francisco, and it was executed so much in the style of this one that it probably was done by the same artist. It represented the face of the actress accurately enough—it having been copied from a photograph—but she was dressed up, in Japanese costume, in the same style as the lady whose portrait is now under notice, and the effect was amusingly incongruous.

AT Yandell's there is a beautiful Renaissance relief decoration on the ceiling, which looks like carved wood or leather, but is nothing but modelled fibrine, coarse muslin, painted and gilded with a very "leathery" effect, and costing only about half a dollar a square foot. Mr. Yandell certainly has a genius for all sorts of stamped and embossed work of this sort. It is not generally known, by the way, that he took the only gold medal for decorated leathers, at the recent International Inventions Exhibition in London; over such competitors, too, as Jeffreys and Woolams.



BANNER IN RENAISSANCE STYLE.

a different character. The flower was very fine, but what struck me particularly was the bold, effective foliage worked in crewels of various greens on the lustrous and changing green plush.

Another specialty of the society is the embroidery on leather by Mrs. Parkins—if my memory serves me—of Philadelphia, for chair-seats, ottomans, portfolios and many other objects. The designs were usually outlined in gold, and thrown into prominence by filling up the ground with bold knots of pale blues, pinks or gold. These knots were very compact and appeared to be a round, symmetrical accumulation of knot stitches, but in no wise resembling those which are used in the centres of flowers. These were often connected by diamond-shaped lines of the silk which was hard-twisted, and preserved its integrity against the leather ground. This is certainly the most artistic and valuable modern embroidery work in leather that I have seen.

Some of the doilies exhibited by the Boston Society were exquisite. One set, intended as a wedding present, was worthy so auspicious an occasion. It was on the sheerest white linen, with a delicate border of drawn-work a half-inch from the fringed-out

Old Books and New.

CONCERNING CATALOGUES.



THERE are bibliomaniacs and bibliophiles; those who are collectors of books, as Mme. Agar is a collector of playthings, and Mr. Lawrence Hut-ton of death-masks, and those who are book-lovers. To the profane the distinction is not clear, and there are men of great learning who confound the two terms; La

Bruyère, who is collecting characters for a book, calls a library a tannery, and Mr. Dana, who is a collector of vases of the Yankhi period, calls a lover of books a bookmaniac. It is not right. They make their genuflections in different temples, keep to their own congregations and make light of the others. Magog is for polished stone and calls Gog a barbarian; Gog is for stone that is not polished and says that Magog is a newcomer.

Sylvestre de Sacy does not mend matters. He says that "it is by way of a love for letters that one is to arrive at a love for books," which is equivalent to saying that it is by way of love for geography that one is to get to a love for postage-stamps. Now there are not many books that are better gifted than catalogues with the qualities of the book wherein Alfred the Great had caught a mania for learning. I cannot fancy a lover of literature becoming a bibliophile with a library formed of the one hundred books of Sir John Lubbock's list, but there is a catalogue of ten books that had been gathered (figuratively, of course, for the greatest book-lover is often without books) by Gabriel Peignot, and to make use of the tenative method, I shall quote it at length, making no doubt that those who would rather have the one hundred books of the list are out of the way of bibliolatriy.

No. I. is the "TITI LIVII," printed at Rome, about 1469, a folio of 411 leaves.

No. II. is "Voyage Pittoresque et Historique de l'Espagne," par M. Alexandre de Laborde, and a society of men of letters and artists of Madrid: Paris, Didot, 1807-1820. 4 vols. With plates and original drawings of the artists.

No. III. is the "Recuyell of the histories of troyes," William Caxton, printer, 1471.

IV. Missal of the duke of Bedford. It had been made by order of the duke of Bedford to be presented to King Henry VI.

V. "Œuvres de Jean Racine": Paris, Didot (1801-1805) Firmin-Didot. 3 vols., fol., with 57 plates.

VI. "Biblia Sacra Latina." Manuscript of the great Alcuin that had been presented to Charlemagne on the day of his coronation at Rome (December 25, 800.)

VII. Bibliographical Dictionary, containing an historical account of all the engravers, by Jos. Strutt, London, 1785-86. The extraordinary interest of this copy is in the 8000 prints and portraits made by the artists therein mentioned.

VIII. "Victoires Conquêtes, désastres, etc.," of the French from 1792 to 1815 by a society of military men and men of letters: Paris, Pancoucke, 1816-1821. The vellum copy that the editor sold to King Charles X. of France.

IX. "Il Decamerone di Messer Giovanni Boccaccio" (Venetian), Christofal Valdefier, 1471.

X. "Les Lilacées," par Pierre Joseph Redouté (a celebrated flower-painter who died in 1840), the Empress Josephine bought the unique copy on vellum containing the original drawings of the artist.

I have omitted the prices that were paid for these books on purpose; although Peignot gives them, and the value in money is the crucial test in bibliography as well as elsewhere; they make a figure without them. No. VI., the Alcuin manuscript, may well make a boast of the price that it fetched at a bookseller's shop in Pall Mall in 1836. It was fifteen hundred pounds; and at that time books went a-begging. The Gutenberg Bible, the first book printed with movable types, sold in 1847 for £500;

the latest quotation is £4000, and there are twenty-one copies of the Gutenberg Bible, two of which, by the way, are in New York. I say two—I am absolutely certain of only one, in Mr. Brayton Ives's collection; the other at the Lenox may be a dummy—one has only legendary evidence to the contrary. The first English catalogue appears to have been made by Maunsell in 1595. It is entitled "Catalogue of English Printed Rolls," and does not contain "the writings of papists, and libels against the government," which is a fault even for a first catalogue; but those that have stepped into Maunsell's shoes have found themselves in seven-league boots, and have gone at large, and have gathered all the things that are casually spelling the word *ac* by way of leading in the van.

The first French catalogue made its appearance in 1666. It is due to Michel de Marolles, who was a print-collector and had a rage for classifying. Until then there were inventories only—and once in a blue moon—a fact that will ever give pain to the admirers of the prince of bibliophiles, Grolier, out of whose library of three thousand volumes, Mr. Leroux de Lincy could only find three hundred and fifty to put in the catalogue of Grolier's books that was published in 1866, after years of patient research. Five of them appeared in the catalogue of the Comte d'Hoym (1738). The Comte was an ambassador of the King of Poland to the court of France and is forgotten as a diplomat. His coat of arms on the cover of a book is a mark of merit and makes the book invaluable; and he hung himself in a little inn near Dresden as if he had been the commonest mortal. The best part of his collection was bought at auction by the Duc de la Vallière, and the Duke became an insatiable collector of books, purchasing a number of small libraries, transferring to his palace the precious collection of Mr. Jackson, His Majesty's consul at Leghorn, who had gathered the books of Joe Smith, the English consul at Venice, and of the Marquess Capponi, whose books came from the great libraries of Medici and Sozomene de Pistoja. There were manuscripts of Cicero and Pythagoras, of Dante and Diodorus of Sicily, and innumerable first editions of classics, that the time-honored biblioklept prayed upon, until the Duke had engaged the services of a librarian who turned out to be a real watch-dog, l'Abbé Rive. L'Abbé Rive set his teeth at the door of his master's library and kept at a distance the well-wisher who had to say that it might be well to make a present to the King, whose books were being catalogued by Van Praet; and the tutelary genius who came to suggest that duplicates and minor classics were deadwood. It may be true that l'Abbé Rive abused his privilege to be impertinent, atrabilious and unbearable, but then, he had to be so, and I for one, am not in sympathy with those who like to point to his faults and make fun of his spelling, for if he wrote "catalog" and "orthograpy," it wasn't on purpose. It was not while l'Abbé Rive was on guard that a sale was made of duplicates that were not all duplicates, with an entry in the catalogue of, "Gulliver's Travels" under the heading of "Travels in America." The first part of the collection that was catalogued in 1783, in three volumes, contained 5668 articles which brought when sold in 1784, £464,677. There never had been so many great books in a private collection, except, perhaps, in Heber's.

The second part of the collection, catalogued in 1788, in six volumes, went entire to the Marquis de Paulmy, from him to the Comte d'Artois, and thence to the Bibliothèque de l'Arsenal, where dwelt in later years as in a bibliophile's paradise, Paul Lacroix, who was more than a well of science, an ocean of indulgence.

Many bibliophiles possess marked catalogues of the first sale, with the names of the buyers, but these names reveal nothing, and it is necessary to know that Béjot was buying for the King of France; Mérigot, for the Count Rewiczky, whose great library was afterward purchased by Dibdin for Lord Spencer; Chardin, for M. Firmin-Didot; the Abbé Strattman, for the Imperial Library at Vienna; Molini, for the Laurentian Library; and Payne, the celebrated English bookseller, for Mr. Greenville, Lord Spencer and the Duke of Roxburgh. There is not a more interesting or instructive catalogue than that of Lord Spencer's library, the "Bibliotheca Spenceriana," made by Dibdin; an expensive work, but well worth acquiring. Dibdin, though it pleased him to laugh at his folly, did his best to make book-madness a malady of distinction. Not popular, for Dibdin's books were too costly to fall into the hands of those born within sound of Bow-bells, and herein lies the great difficulty—the text-books are too dear. A book-hunter cannot make a step without Brunet's "Manuel du Libraire;" it is the bibliophile's "Blackstone," and the last edition in six volumes, six

thousand copies of which were issued, is not easily found and does not cost less than \$75. The investment is a good one, and ought to be made, even to the exclusion of every other manual, unless one awoke to find himself a maniac on the one subject of books printed in the fifteenth century, incunabula, and then it would be necessary to procure the Annals of Panzer, of Mattaire, or of Laserna Santander; and if the mania be limited to first books, the "France Littéraire au XV^e siècle," of Gustave Brunet, or, better still, the catalogue modestly entitled "Titles of the First Books from the Earliest Presses" of that excellent bibliophile, General Rush C. Hawkins. Brunet's Manual is indispensable for books that are anterior to the eighteenth century. It gives their pedigree, and the chronology of their masters and their value in francs. But as for that, one has to multiply prices by the number of years oftener than is pleasant or acceptable. Brunet is so thorough that there are men who are in high feather when they disinter some book that he has not noted, and there are men who take it into their heads to get books that are not in Brunet, but they, even more than others, need Brunet's Manual. Possibly, Brunet has never been praised as he deserved, for who is to know the difficulties in the way of a perfect catalogue, who has never had to evolve the fact that a schoolmaster of Saint-Dié, Waldseemüller, the first to give the name of America to the New World of Columbus, called himself when he wrote, Hylacomylus, and that such tricked out names as Giovanni Vittorio de Rossi, Johannes Victorius de Rubeis, and Janus Nicius Erythreus are all one.

For the eighteenth century, Henry Colven's "Guide de l'Amateur de Vignettes" is the great catalogue; the great books of the eighteenth century in France not being for the bibliophile, who belongs to no party; the "Encyclopédie" or the "Contrat Social," or the "Dictionnaire Philosophique," but the books that Eisen and Moreau and Gravelot and Boucher adorned. Lowndes's Manual will have to be the text-book for England, and Harris's "Bibliotheca America Vetustissima" for young America with its aggravating "The Bay Psalm Book," printed by Stephen Daye at Cambridge, N. E., 1640, that you may behold through a glass-case at the Lenox Library. This is the age of cataloguing: Quaritch, in London, Ludwig Rosenthal, in Munich, Morgand, in Paris, and three or four booksellers here, publish catalogues at regular intervals that may be had gratis. The catalogues of the auction-rooms are sent to all book-lovers, and are supplemented by enterprising newspapers, as in the case of the Henry C. Murphy sale of Americana by printed lists of prices. There are also published catalogues of private collections that are not auction catalogues, the greater number privately printed, therefore not within reach of the laical, and twice precious, in the crowd of which is to be distinguished a charming little book entitled "A Choice Collection of Books from the Aldine Press in the Possession of . . ." the work, and (to tell tales out of school to the end) the property of Mr. Wm. L. Andrews.

HENRI PÈNE DU BOIS.

GOGOL'S MASTERPIECE.

It is easy to understand, after reading "Taras Bulba," even in the English version, by Isabel F. Hapgood (T. Y. Crowell & Co.), the secret of the great literary success of Nicolai Gogol, the father of the romantic school of Russian literature. The translation is very readable, but in perusing it one cannot help feeling, especially in the rough Cossack dialogues, that it must lack much of the native force of the original. It is strong enough, though, in its narration of the barbarous heroism of the Zaporog Cossacks, to stir to the very soul the unsympathetic reader of a world which was unknown, even by name, to the picturesque robbers of three centuries ago, whose exploits it records; how strong, then, must be the original, appealing as it does to the national spirit and national prejudices of the vast Russian people! At the opening of the story, we find Taras Bulba, a gigantic Cossack, welcoming home his two sons just returned from the divinity school, but he chaffs them so unmercifully about their long robes and their peaceful occupations that Ostap, the elder, turns up his sleeves and proceeds to pummel his sire with great vigor, and the sire returns the attack with equal spirit. After the fight, which is witnessed by the poor mother with fear and trembling on account of the "children"—neither of whom, by the way, is far from seven feet high—Taras kisses the son whose courage and strength he has just tested, and rudely rallies Andrii, the younger one, on his gentleness. But there is something much worse in store for Andrii. After an affecting parting from their mother, who is brutally treated by Taras, the young men depart with him to flesh their maiden swords on the Polish borders, which the bandit Zaporogs are accustomed to invade from time to time, and in their incursions, with true Cossack ferocity, spare neither woman nor child. While Andrii was at the divinity school he fell madly in love with a beautiful Polish lady, who, however, only made sport with the young savage, as she held him to be. Now, while he and his kinsmen lie outside Dubno, which the Cossack army is besieging, an old Tartar woman employed by the Polish lady comes in her mistress's name to beg a little bread, for there is a famine in the beleaguered city. Andrii persuades her to let him accompany her, so that he may see once more the woman he loves. He goes with her and is induced to join the enemies of his people. As he is leading a charge at the head of a squadron of Polish cavalry, his father sees him and sends out men to provoke him into leaving his troop. They succeed, and he is decoyed into the presence of Taras, when there

is a terrible scene, which ends in his father killing him in cold blood, he offering no resistance. Ostap covers himself with glory, but he is captured at last, with other Cossacks, and is taken to Warsaw, where he is broken on the wheel in the sight of his father, who, at the risk of his life, has bribed one Yankel, a Jew, to conduct him there in disguise so that he may see Ostap before he dies. After witnessing the young man's tortures, borne with stoical fortitude, Taras, seizing his arms, rushes off, making, as he says, a terrible "funeral mass" in honor of his son. But the old Cossack is taken and burned alive; yet even in his death agonies his spirit is unbroken, and he shouts words of warning and encouragement to his brother Cossacks whom he sees rushing into the ambush prepared for them by the enemy.

MEDITATIONS OF A PARISH PRIEST.

UNDER this title we are given "Pensées" of one Joseph Roux, a rustic French savant, who, though in his fiftieth year, was only discovered by chance, not long ago, by Paul Marieton, himself a poet, but now best known as the literary sponsor of the good "curé." "Oh, the irksomeness of writing alone, of correcting alone," he pens in his diary, "who listens to me, who counsels me, who encourages me?" And then there appears on the scene the warm-hearted Mr. Marieton, who cultivates the friendship of the curé, rescues his wise sayings from oblivion, and makes the world, as well as the curé, his grateful debtor.

The volume before us, handsomely printed by Thomas Y. Crowell & Co., is a translation from the third French edition, by Isabel F. Haggood, which, on the whole, is very well done. Occasionally, however, a slip makes nonsense of a pithy utterance, like that concerning Voltaire, who is credited with "the spirit of a courtier and the heart of a courtesan." "Courtisan" in French—there is no such word in English—means "courtier." "Courtisane," which, doubtless, is the word used by the curé, is something quite different.

A few paragraphs, quoted at random from the book, will give a fair idea of the general contents. Of Jules Janin we read: "He writes; afterward he thinks." Here are a few of his aphorisms: "Science is for those who learn; poetry for those who know." "A fine quotation is a diamond on the finger of a man of wit and a pebble in the hand of a fool." "The punishment of licentious writers is that no one will read them or confess to having read them." This one is not so true as one might wish it to be. Again: "Every woman who writes immodestly lives in the same way." What would "Ouida" say to that? Let us quote one more paragraph: "The poet, the artist, the saint, say incessantly 'Again! higher!' The *dehors* attracts them ever. What they hold is little to them. The anguish which they suffer marks, if it does not measure the happiness which they long for, and they struggle and lament and strive and tax their ingenuity for the love of that shore 'further on' of which Virgil speaks: 'ripe ultioris amore.'"

LITERARY NOTES.

WELL-WORN ROADS, by F. Hopkinson Smith, a chatty narrative of personal experiences, illustrated with numerous full-page photogravure reproductions of water-color drawings made by him in recent tours through France, Holland and Spain, and many spirited head and tail sketches in pen-and-ink, is likely to prove one of the most popular holiday books of the season. It is issued by Houghton, Mifflin & Co., who also bring out THE TILE CLUB BOOK, the letter-press of which, too, is by Mr. Smith, who seems to be as ready and entertaining with his pen as he is with his brush. The cover, designed by Stanford White, is pleasing, and, we need hardly add, original. The "Book" itself, abounds in photogravures of paintings by the "Tilers," and pen and pencil drawings made by them especially for the occasion. Some of the "Tilers" are honored by having their faces presented to the reader, and the mystery of such queer cognomens as "The Owl," "Polyphenus," "The Terrapin," "The Horsehair," and "The Griffin," to which we have been accustomed, is dissipated forever by the publishers "giving away" their identity to an anxious, and, we trust, not ungrateful public.

THE FIGARO SALON, for 1886 (received from W. R. Jenkins, 850 Sixth Avenue), comes in five parts, all crowded with illustrations beautifully printed on heavy paper. When we say that it contains, together with some charming pictures, too many pictorial representations of historical horrors and studio nudities, we only say that it gives a very fair idea of the general impression left on the memory by the exhibition in the Palais de l'Industrie itself this year. The subjects of some of the great canvases seem more interesting when seen here reduced to the size of a mere illustration, gaining by concentration of effect, like something viewed through the wrong end of a telescope; while those of others, like Benjamin Constant's immense picture over the chief staircase, lose what little interest they had as mere decorations. One of the most charming of the illustrations is the full-page devoted to the "Portrait of a Lady," by Jules Lefebvre, which gained him the first medal of honor. Mr. Harrison's "Arcadia" shows the nymphs, with all the bad drawing of the originals and without, of course, the charm of the woodland landscape to redeem the artist's unfortunate mistake in venturing into an unfamiliar domain. The illustrations, all made by the autotype photographic process, show too plainly, sometimes, the limits to which it can be used to advantage. For paintings of delicate treatment in the originals, depending largely on the subtle relation of values for their success, the resources of wood-engraving affording an exquisite variety of tints, would certainly have furnished more satisfactory results.

THE CHALDEAN MAGICIAN, by Ernst Eckstein, is the short story of an adventure in Rome in the reign of the Emperor Diocletian. The reader who would while away an hour on the train may take up this little volume and learn how the mystic influence of Oribasius was exerted for his friend Bononius, and how, in consequence, Lucius Rubilius came to abandon his suit for the hand of the fair Hero and fell in love instead with the dark-eyed Lydia. Mary J. Safford makes an excellent translation of the story from the German, and the enterprising William S. Gottsberger brings out the volume well printed and strongly bound.

THE second issue of THE OLDEN TIME SERIES (Ticknor & Co.), which consists of gleanings chiefly from old newspapers of Boston and Salem, selected and arranged, with brief comments by Henry M. Brooks, is devoted to "the days of the spinning-wheel in New England."

MISFITS AND REMNANTS are all capital short sketches of New York city life, which seem, in part, at least, to have been contributed originally to some newspaper or newspapers by "L. D. Ventura" and "S. Shevitch," presumably reporters, although, with considerable knowledge of the personnel of New York journalism, the present writer fails to recognize the names, which, however, may be assumed. The "Herr Baron," who is discovered officiating as a waiter in a cheap German restaurant, reminds us of a similar episode in "As it was Written," although it was probably printed before that clever brochure, by "Sidney Luska," had seen the light.

GENIUS IN SUNSHINE AND SHADOW, by M. M. Ballou, is the unattractive title of an attractive volume for those who would pick it up and dive into its pages at odd moments. It is little more than a "commonplace book" of incidents and anec-

dotes of famous men and women, in its opening chapters reminding us of Samuel Smiles's "Self-Help," but it is without the excellent purpose of that admirable work. The opinions of Mr. Ballou, indeed, are not valuable, as may be gathered from his naive remark concerning Albert Dürer. That artist, he tells us, was famous in his day and there are still people who admire his work; but Mr. Ballou tells us that for his part, he fails to see or find anything to admire in it. Boston: Ticknor & Co.

ST. JOHN'S EVE, AND OTHER STORIES, from "Evenings at the Farm," and "St. Petersburg Stories," by Nikolai V. Gogol, is the second of the admirable series of the romantic writings of the great Russian novelist, issued by Thomas Y. Crowell & Co., who, we need hardly remind the reader, have done much toward making us familiar in this country with the strange folklore of the Ukraine. "Taras Bulba," a tragic story of Cossack robber warfare, was the first of the series, "Dead Souls" will be the next.

A SET of four pretty booklets (SONGS AND SKETCHES) devoted respectively to the four seasons, just published by E. P. Dutton & Co., have been "produced and printed" by Ernest Nister, of Nuremberg, with the same care in the lithography as marks the books for children previously noticed. The illustrations in these, however, are in monochrome, only the pictures on the covers being in colors. Each collection is neatly encased in a decorated envelope, making a suitable little souvenir for the holidays at a trifling expense.

HOMES AND HAUNTS OF THE POETS is the general title of a series of dainty little portfolios of etchings by W. B. Closson, brought out by L. Prang & Co., of Boston. The first set, devoted to Longfellow, gives the poet's portrait, autograph, and views of his birthplace, Cambridge residence, the Wayside Inn, and the Charles River.

THE LAY OF THE LAST MINSTREL is brought out in handsome style as a holiday book by Ticknor & Co., with drawings by W. St. John Harper, E. H. Garrett, F. Myrick, F. T. Merrill and L. S. Ipsen, which are engraved—excepting, of course, the pen drawings, photographically reproduced in facsimile—by A. V. S. Anthony (who supervises the whole book), by John Andrew & Son, H. F. Sylvester, H. W. Lyonos and G. E. Johnson. If the illustrations are somewhat conventional in conception—as, to be frank, we find them to be—they are at least innocuous and will not rudely divert the attention of the lover of Sir Walter from the pleasant flow of the text. The pictorial headings, tail-pieces and false titles are designed in good taste and are very neatly executed; the paper, type and press-work are excellent, and the binding is neat and appropriate.

SIR PERCIVAL, by J. H. Shorthouse, author of "John Inglesant," is a doleful and decidedly thin story without any moral in particular, although the tone of the book is moral to the verge of cant. Constance Lisle, the heroine, who is very religious, falls in love with Sir Percival Massarene, but he becomes engaged to Virginia, her cousin, who is not religious at all; indeed, she is aggressively agnostic, and has the bad taste to thrust her views on the Duke and Duchess of Cressy and De la Pole, whose guest she is. Virginia expiates her sinful views on the subject of religion by dying of a malignant fever which she catches by visiting a poor, lone old woman. Constance accompanies her to the cottage, but prudently keeps out of danger. "I had no right," she remarks, complacently, "to assume equality with her (Virginia) on this errand of mercy." After Virginia's death, Sir Percival proposes to Constance, who refuses him, however, although she loves him still. He thereupon goes to Egypt, but failing to die there, he gets himself appointed to an unhealthy post on the African gold coast, where he has better luck and succumbs to the jungle fever. And that is about all there is to the story. Macmillan & Co.

CHILDREN'S BOOKS.

OF all the children's books of the year Mrs. Frances Hodgson Burnett's LITTLE LORD FAUNTLEROY will easily hold the first place. Years ago in St. Nicholas—where this story originally appeared—we came upon a sketch by Mrs. Burnett narrating an interview between a burglar and a little girl who had accidentally surprised him in her father's study, and thought it showed wonderful insight into a child's mind. It seemed to us that such a sympathetic writer, with her uncommonly winning and simple style, could, if she took the pains to do so, produce the best children's story of the day; and in our opinion Mrs. Burnett has really done this in "Little Lord Fauntleroy." No one, be the reader child or adult, can fail to love the dear, curly-headed little American, and heartily sympathize with him when, after various mishaps, he is finally installed in Dorincourt Castle with "Dearest," as he calls his mamma, and the grim old earl, his grandfather. More than ordinary praise is due to Mr. R. B. Birch for his illustrations, which are thoroughly admirable, whether they appear in facsimile of his graceful pen drawings or in the well cut wood blocks which the publishers (The Century Company) have provided with lavish generosity. He has evidently entered thoroughly into the spirit of the story. We can think of no one else who could have done the work so well.

FOR children of smaller growth than those for whom "Little Lord Fauntleroy" is intended, E. P. Dutton & Co. bring out a series of Christmas books, which are to be very highly commended for the attractiveness of their illustrations, many of which in each volume are printed in colors in the most artistic manner, by Ernest Nister, of Nuremberg. "Christmas Roses," one of these, has ten charming pictures in colors by Lizzie Lawson, besides many others in monochrome. "Around the Clock," another of the series, is about twice the thickness of that just mentioned, and is proportionately attractive. There must have been some careless work in the bindery to account for the duplication of four pages and the corresponding omission of a like number. The frontispiece, a most delicate water-color vignette, with wild flowers that seem to live, and bees that really seem to buzz, bears the name of Harriet M. Bennett. The verses by R. E. Mack, as in "Christmas Roses" and UNDER THE MISTLETOE, are sometimes very clever, but they are, as a rule, we think, quite above the comprehension of little children.

THE LAND OF LITTLE PEOPLE, published by Scribner & Welford, is of the same character as the foregoing; but the excellent color work is by Hildesheimer & Faulkner, of London and New York, well-known printers of holiday cards. The pictures by Jane M. Dealy, a popular English water-color artist, include some exquisitely quaint representations of Dutch child life.

WORTHINGTON'S ANNUAL (Worthington Co.) is a big, attractive volume full of short stories in prose and verse, scraps of biography and descriptions of scenery, all printed in large clear type, such as children like, and it is abundantly illustrated with wood-cuts. Alternate pages are printed in brown ink and there are many flaming colored plates which candor compels us to say it would have been better to have omitted.

GINEVRA, a Christmas Story, by Susan E. Wallace (Worthington Co.), is a prose version of the old tale of the beautiful young bride who, on Christmas eve and her wedding night, playfully hiding from her husband in an old oaken chest, is buried alive by the falling of the heavy lid with its great spring lock. Samuel Rogers's well-known rendering of the story in

"The Mistletoe Bough" is given at the end of the book, with a rather unfortunate reproduction of an old steel plate portrait of the poet. The other illustrations are by General Lew Wallace.

Treatment of the Designs.

THE COLORED PLATE—"IN DREAMLAND."

THIS charming study, by Mme. Madeleine Lemaire, will be found extremely valuable to those especially interested in the legitimate study of water-color paintings, and may also be utilized in many decorative ways to good advantage. The following directions are for an exact copy of the original in transparent colors. The paper used should be the best quality of rough French or English water-color paper. The colors may be those of Winsor & Newton, or first-class American manufacture. For brushes, select first one which is large, flexible, and quite dark in color. The light-toned camel-hair brushes are equally good, but very expensive. For small details, however, and in finishing, it is necessary to use small, pointed camel-hair brushes.

First sketch in lightly the general features of the composition, using a stick of charcoal sharpened to a fine point. After this, begin by washing in the general tone of the background. Use for this lamp-black, a little cobalt, yellow ochre, and madder lake. In the darker touches add a little burnt Sienna, and raw umber. Use plenty of water, and let the wash flow sometimes, so as to form the natural outline of the object, where it comes in contact with the background. The chair, which is of black walnut, or some similar dark wood, is painted with sepia and burnt Sienna in the local tones, adding lamp-black, and a touch of cobalt in the shadows. The high lights are left bare, or may be taken out afterward with blotting-paper. For the crimson cushions, use rose madder, yellow ochre, lamp-black, and raw umber, adding burnt Sienna in the shadows, and a very little cobalt in the half-tints. The reddish gold hair is washed in at first with general tones of light and shade, using yellow ochre, light red, raw umber, and a little lamp-black. In the deeper shadows, add burnt Sienna, and in the half-tints and high lights use a little cobalt. The flesh is most delicate in its general tone and should be very carefully managed. Begin by washing over the whole surface of both face and hands with a local tone made with yellow ochre and rose madder, with a very little cobalt and lamp-black. The delicate greenish half-tints are made with cobalt, yellow ochre, a very little lamp-black, rose madder, and light red. For the shadows, use raw umber, lamp-black, light red, yellow ochre, rose madder, and a touch of cobalt. Paint the lips with rose madder, light red, and vermilion, shaded with raw umber, and a very little lamp-black. The white drapery is very delicate in its shading, and should be very carefully copied. Wash in first a general tone, made with lamp-black, yellow ochre, cobalt, rose madder, and burnt Sienna. In the shadows, add more burnt Sienna, and in the half-tints use more cobalt. Leave the high lights clear, and afterward wash a slight tone over them if necessary. The blue drapery is painted with Antwerp blue, yellow ochre, rose madder, and raw umber, adding lamp-black and burnt Sienna in the shadows.

The red edges of the book are painted with light red, rose madder, yellow ochre and sepia, with a little cobalt, and lamp-black added in the half-tints and shadows.

THE CHINA-PAINTING DESIGNS.

PLATE 563 is a design for a vase—"Narcissus." For the flowers leave the white of the china, shading with gray and outlining with dark gray or black. Paint the cup-like centres of the flowers yellow edged with red and shaded with brown green. Put the red directly upon the china and not over the yellow. For the brownish covering of the flower-stalk next the flower use dark brown rather thinly applied. For the leaves and stalks use emerald green, adding brown green for the shading and outlining. Use a clouded background, either deep blue green, or deep red, shading into brown green at the base, or yellow brown clouded with darker brown. The handles, upper rim and base may be like the background, or they may be painted brown or black. The petal border is white, slightly shaded where the edge turns over and outlined like the flowers. The design is for one half the vase, repeating on the other side. The vase form selected for illustration is one of the shapes that come in ivory white ware. The design may be used for other shapes in the same ware, as the Tokio and lamp vases, by spreading the flowers and lengthening the stems.

Plate 564 gives oak-leaf designs for an oatmeal set. Use brown green for the oak leaves, lightened with mixing yellow where lighter and brighter green is desired. Shade with brown green. Add a little yellow brown to brown green for the stems of the leaves, also add this coloring to the edges of some of the leaves. To brown green and yellow brown add a little brown, No. 17, for the acorns, shading the acorn-cups with brown, No. 17 alone. Use yellow brown shading with brown, No. 17 for the branches. If autumnal coloring is preferred, use yellow brown, shaded with the same, and a little brown green added for a few of the leaves. Carnation and a little brown added may be used for others, shaded with the same, and violet of iron shaded with the same for still darker reds. Bands of yellow brown may be placed where indicated in the design. Outline the leaves, stems and acorns with deep purple and brown No. 17, mixed.

THE BIRDS (page 16).

THIS suggestive little design, originally painted in oils on a tambourine, may be used for a variety of decorative purposes, such as a sachet, toilet-cushion, or handkerchief-bag. It should be treated in a simple, sketchy manner, without any further attempt at detail or finish than is suggested in the engraving. Make the background a medium shade of warm blue gray, suggesting the effect of a dark, cloudy sky. The birds are light and dark brown, qualified with gray, and having warm light yellow tones on the breast and head which shade into red with brownish shadows.

THE BUTTERFLIES (page 16).

THESE pretty and original designs, although intended primarily for menu cards, may be modified for the decoration of a variety of small articles where an initial is needed. Embroidered or painted on a fan, sachet, card-case, handkerchief, or glove-case, etc., they will be found particularly effective. The color may be, of course, varied to suit the especial effect required. A few hints are here given, however, in regard to their general coloring. The smallest insect will be very delicate in two shades of purple, with iridescent touches in the wings; the initial to be in silver. Make No. 2 red and brown with bronze initial. No. 3 may be dark pink and soft gray with greenish bronze initial. For No. 4 use velvety black and orange yellow markings, with pale gold initial. For this one also make the upper wings deep azure blue shading into lighter and warmer blue, and thence into salmon pink in the lower wings. The lettering is to be in pale lemon yellow bronze, or light gold.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

ADVICE AS TO TRANSFORMING A HALL.

SIR: I am much pleased with the samples of colors you sent for my library, and also your proposed general treatment of the room. Please advise me as to the position of the picture-rod or moulding. If you can send prices of paper and curtains I may wish to order from them. I return the samples you sent, for the colors. I also inclose draft for five dollars for advice on treating another room.

The room is really a hall, for, although we have one of the small, narrow halls through which strangers are admitted, the family come through this room and enter nearly every apartment from it. Notwithstanding this, however, and its oblong shape (twenty-three by sixteen), and its low ceiling (nine and a quarter), and its eleven openings, it has such a pleasant outlook that we want to fit it up for a living-room. Is there any treatment that will make it look less long and narrow. Then the four windows are eight feet high, and the doors are only seven. The eleven openings and the fireplace leave only one wall space—of any size—about eleven feet. I have no preferences except that I should like an antique oak mantel, very plain, with no over-mantel. What color in tiles would be effective? I fear the ceiling may have to be papered. The carpet is not to cover the whole floor. What stain or paint should I use around the edges? I have a couple of good heliotype of cattle and deer in plain frames. Shall I hang them here or in the dining-room?

If you would be kind enough to mention the prices of samples and give me some idea of your charge for the trouble, if I should purchase through you, I should feel greatly obliged.

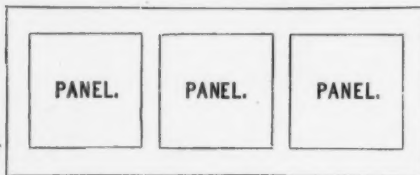
There are yet a dining-room, a small hall and stairway, and two bedrooms to furnish. Should I feel disposed to ask your advice about them would there be any reduction in your fees for the whole?

S., Valparaiso, Ind.

Place the picture moulding two and a half feet from the cornice.

Paper similar to the samples would cost \$2 a roll; the cotton velvet (thirty-six inches wide), \$2 a yard, and the jute velours (fifty inches wide), \$6 a yard.

To shorten the apparent length of the room to be used as a furnished hall, it would be advisable to divide the ceiling into three panels either by tinting or papering, as shown below:



Make the stiles one color and the panels another. The panels may be of equal size; or the one in the centre may be one third longer than the others.

The doors should have a valance eighteen inches deep hung over them, to suggest greater height. It would also be well to remove such doors as are not absolutely needed, and cover the openings with portières of a material harmonizing with the valances. The latter should be alike. The portières need not be.

With an "antique" oak mantel, a fireplace and hearth of red pressed brick, or of tiles approaching the same color, would be best. All the wood-work in the room should be painted to match the color of the mantel. Owing to the length of the room and its low ceiling, a frieze would be out of place. A dado of India matting, three feet high, over the base, will be the best treatment. It should be topped with an oak chair-rail three and one half inches deep. If oak is difficult to procure, pine wood, painted, would do. Above, have a rich olive paper, and under the cornice there should be a picture moulding. Paint the edges of the floor a deep maroon. The engravings of the cattle would be best in the dining-room if they do not come in conflict with oil paintings.

Our charge for purchasing materials is merely nominal, being based upon the quantity required and the difficulty of finding them. No charge is made for buying the wall paper. Our charge for advice, and selecting the colors for the various rooms you mention is \$25, including the room about which we have already advised you.

A BOUDOIR IN YELLOW—TILE STOVES.

SIR: I am about to furnish a room 12 x 15 as a "boudoir," and shall feel much obliged if you will give me a few hints as to colors, curtains, etc. I thought of having the walls papered in yellow. Will you please describe the sort of paper and pattern I ought to get both for the walls and ceiling. Also how deep should the frieze be? The room is twelve feet high, and has no cornice.

What are tile stoves like, and where are they to be got, and at what price? There is no fireplace in my room, so I must have a stove. But I don't want an ugly one.

JONQUILLE, Toronto.

A room treated with proper shades of yellow can be made very effective. The frieze in a room twelve feet high should be

two feet six inches in depth. As there is no cornice, a wooden moulding two and one half inches deep should be placed at junction of walls and ceiling, and a picture moulding two inches deep should be placed at the foot of the frieze. These mouldings should be of the same wood as the trim of the room, unless it be black walnut, in which case they should be of white wood painted to harmonize with the paper. The paper for the frieze should be of deep golden olive tone with large flaming pattern in self color, either lighter or darker. That for the wall below the frieze should be a light, warm yellow shade with small pattern darker than the ground. Tint the ceiling light old gold, using distemper color, which gives a better result than paper. Excellent stoves are made by the Smith & Anthony Co., of Boston, introducing Low's "art tiles." English tile stoves are sold by T. Aspinwall & Son (West Twenty-third Street, New York).

PAINTING FOLDS IN TEXTILES.

S. F., Portland, Me.—Before painting textiles, a thorough study should be made of their peculiarities. The specific quality of the fabric is indicated by the size of the folds; the smaller having a tendency to become angular, and the larger to form "eyes," as the abrupt terminations of the longitudinal division of folds are named. The texture is also indicated by the quality of surface, whether rough or smooth, dull or brilliant. Thus satins resemble polished bodies in the reception of glossy lights in the midst of dark half-tints; but distinct shadows are seen, though modified by strong reflections. The folds are generally conical, with sharp breaks of a crescent shape and sudden terminations, in consequence of the stiffness arising from its polish. The folds of silk are more angular, and the "sheen" of its lights less brilliant. In furs the light glistens just within the edges; and velvets have a similar peculiarity, viz., that, in retreating parts of the folds, where other stuffs would have half-shadows, they display vivacity and light. The characteristics of cloth are very simple. It is desirable to preserve an angular disposition of the folds; for if they be too curved, it conveys the impression of the drapery being full of something—as a sack of flour.

GLAZING IN WATER-COLORS.

B., Elizabeth, N. J.—By passing washes of pure colors one over the other, greater brilliancy and pureness of tone often results, than by first mingling the different colors on the palette. The objection to a universal adoption of this glazing process is, that it is destructive of sharpness and clearness of execution, the successive washes made use of considerably exceeding the ordinary number required, and thereby increasing the risk of losing a clear outline, and of disturbing the prior washes. When employed, the most opaque of the colors used should, of course, be first applied, and also those of the lightest depth of color; if this particular be not carefully attended to, the peculiar luminosity acquired by this process, and which is its greatest charm, will be lost. In mixing colors generally, if a choice is afforded, it is better to associate an opaque with a transparent color, than to unite two opaque, or two transparent ones, unless very pale tones indeed are required; the reason being that most of the transparent colors are more gummy and viscid than the opaque. A judicious mixture of the two neutralizes to some extent this quality of the former; which sometimes, when in excess, as in the case of pink madder, is very unpleasant. It is also urged that colors so mixed are rather less liable to fade than ordinarily.

THE STUMP IN CRAYON WORK.

H. H., Brooklyn.—Stumping is quick and effective in figure drawing. Get the outline correctly on crayon paper, reduce soft black chalk (stumping chalk) to a fine powder called "crayon sauce," and roll the point of a stump in it, so as to take up a little. With this put in the shadows tenderly and evenly, and finish them with such touches of any of the black chalks as may be necessary to give character, sharpness and depth. Use white chalk for the lights. To attain success in this mode of drawing, as in almost every other, requires considerable practice. A piece of soft calico, or the tip of the finger, may be used to soften the stumping. Stumping is particularly suitable for figures of a large size; for these, soft leather stumps answer best; the hard stumps, which are made of paper or cork, are for small drawings.

ETCHING ON GLASS.

KAPPA, Boston.—Glass is etched by hydrofluoric acid gas or liquid hydrofluoric acid, i.e., solution of the gas in water. The former in contact with glass produces a rough surface, as on ground glass; while the latter ordinarily leaves the surface clear. The gas is prepared by mixing together finely-powdered fluor-spar, calcium fluoride, three parts, and two parts of strong sulphuric acid, in a shallow leaden dish, and applying a very gentle heat. The plates to be etched may be placed over the dish. The operation should be conducted under a hood or in the open air, to avoid inhaling the pernicious fumes. The plates are prepared by coating them while warm with wax or paraffine, through which to the surface of the glass the design is cut with suitable graving. In preparing the liquid acid, the mixture of spar and oil of vitriol is placed in a leaden or platinum retort, which is heated, and the gas given off is conducted into a leaden bottle, partly filled with water, which absorbs it. In contact with the flesh, the acid produces stubborn sores.

HOW TO SELECT RARE CHINA.

HARKNESS, Brooklyn.—(1) To buy successfully, in an aesthetic, as in a commercial sense, also, a specimen should be examined as to its quality of "paste," brilliancy of color, special characteristics as a specimen of its factory—decoration, the drawing of the figures if a subject, the natural effect of flowers or fruit, or the "distance" and softness of a landscape, and "tone" and solidity of the gilding—in fact, looked at and judged much as any other article that one is accustomed to buy upon its merit would be examined; and then, if the result of this examination be satisfactory, the question of price is the next important consideration, and this, of course, is a matter that must be left to be arranged between buyer and seller, only with the caution that the

price should not tempt the acquisition of a specimen not desirable for its merit. (2) Watson & Co., Fifth Avenue, are entirely trustworthy, and in buying from them you may accept with confidence any of their statements. (3) According to the relative hardness of the paste after firing, porcelain is divided into hard-paste porcelain and soft-paste porcelain. Hard-paste porcelain can only with difficulty be scratched with a file or a steel point, has a semi-vitreous fracture, and will stand without injury sudden alternations of high and low temperature. It feels cold to the touch, and is bluish milk-white. The rims or projecting rings upon which specimens of hard-paste porcelain rest are generally left without glaze, which affords a ready method to distinguish them from specimens of soft-paste porcelain. Soft-paste porcelain is more easily attacked by a file or a steel point, less dense, of a fine porous fracture, feels warm and soapy to the touch, and has a cream-white enamel-like appearance. The supporting rims are generally covered with glaze. The paste after firing is nearly equally translucent and sonorous as hard porcelain.

GOLD IN CHINA-PAINTING.

S. T., Atlanta, Ga.—Gold should be put on and fired before any of the overglaze colors are used, as it requires a stronger heat than they will stand. The gold used in painting is often prepared by the artist himself. It is made from ribbons of perfectly pure gold, which, dissolved in aquafortis, forms a fine powder. This is mixed with a little powdered bismuth and borax and rendered fluid with turpentine, and is used with a fine brush. It comes from the fire firmly adhering to the porcelain, but mat. If a burnished effect is desired, an agate burner is used. Very pleasant effects may be obtained by burnishing in a pattern, leaving the mat gold for a background, or vice versa.

In burnishing, the implement should be used in one direction only. After a first burnishing, the work may be cleaned with vinegar and a linen cloth and reburnished; and this may be repeated until an evenly brilliant surface is obtained. Messrs. Marsching & Co. sell an excellent liquid gold which is easily applied and requires no burnishing. Pieces decorated with gilding should not be fired in the same muffle with pieces ornamented in color. The vapors of the metal may prevent the colors from glazing properly.

PAPER FOR A SMALL ROOM.

S. T., Rome, N. Y.—For a small room you should, of course, select a light color and small sprays (if flowers), or a pattern on a small scale (if a regular design). Dark colors, large stripes, heavy flowers, will make a small room look smaller still, and exaggerate its mean proportions. It is well to remember that a horizontal stripe tends to lower the appearance of height. So if your ceiling or your window is low, avoid a stripe, unless you would make it look lower even than it is.

SUNDRY QUERIES ANSWERED.

INDIA INK, Topeka, Kan.—By applying to E. & H. T. Anthony, 581 Broadway, N. Y., you can probably obtain the camera lucida or chambre clair you speak of.

H. P., Burlington, Vt.—It is never well to put two different kinds of varnish on the same picture. It is best to remove the old varnish entirely, if it is desirable to apply another kind.

VIX, Boston.—The Japanese gold thread used now in American embroidery, is really gold paper twisted over a cotton strand. It will not tarnish and costs only ten cents a skein. The French "cordonnet" is actually metal and is much more durable than the Japanese; but it costs thirty-five cents a spool and it soon tarnishes.

E. E., Chicago.—(1) White enamel, used in small quantities, is put on in little touches where jewels, embroidery, lace, and high lights of any kind are required. It can be mixed with other colors and used with other unfired paint. (2) Gilding should never be put over other colors and should not even be allowed to trespass upon the edge of an adjacent color.

F. G., Springfield, Ill.—Ordinary water-colors are not suitable for painting on china. China-painters requires a special outfit of mineral colors prepared for the purpose, which will stand firing. Both La Croix and Hancock colors are used for china-painting, and turpentine, lavender oil, and copaiba are the mediums. Hancock also makes water-color pigments which can be used on china without any medium.

T., Cleveland.—(1) No. (2) The silky appearance of some flowers can only be represented by studying the way the light strikes the petals, for upon this depends the appearance of texture, which is so important in painting. Study, for instance, the different way light falls upon silk, satin, and velvet, for in the same way are represented the thickness or thinness, dulness or silky lustre of different flowers.

SUBSCRIBER, N. Y.—*Genre* is a French word applied to those subjects for which there is no other name, and which are, therefore, classed as of a certain 'genre' or kind. The subjects of *genre* painting need not be low, as in Dutch pictures, but they must be comparatively familiar or domestic. A *genre* picture, though it may not admit of being otherwise classified, yet may partake of something of the qualities of all.

H., Troy, N. Y.—(1) You can etch your brass plate either with diluted nitric acid, or nitre and sulphuric acid, or sulphate of copper and salt, or hydrochloric acid and chlorate of potash. (2) Photogravures or photographs may be colored either by floating the colors on in flat tints, using the Egyptian water-colors for that purpose; or—and this is the only artistic method—by painting them carefully with the ordinary moist water-colors, rendered opaque by mixing them with Chinese white. The surface of the photograph or engraving may first be prepared by washing over with "Newman's Size," after this, the colors go on very easily. The opaque colors can be bought already prepared under the name of "Gouache Colors." They come put up in little glass boxes ready for use. In painting photographs with these colors, fine camel's-hair brushes should be used, and the paint put on very carefully in finishing, with small crisp touches.





EXTRA SUPPLEMENT TO

VOL. 16. No. 2.



ENT TO THE ART AMATEUR.

16. No. 2. JANUARY, 1887.





DECORATIVE F
(FOR HINTS FOR



DECORATIVE HEAD. BY ELLEN WELBY.

(FOR HINTS FOR TREATMENT, SEE PAGE 46.)







V. Pangon 86.



86.



PLATE 572.—DESIGN FOR PANEL DECORATION. "Chrysanthemums."

By I. B. S. N.

(For directions for treatment, see page 46.)

Supplement to The Art Amateur.

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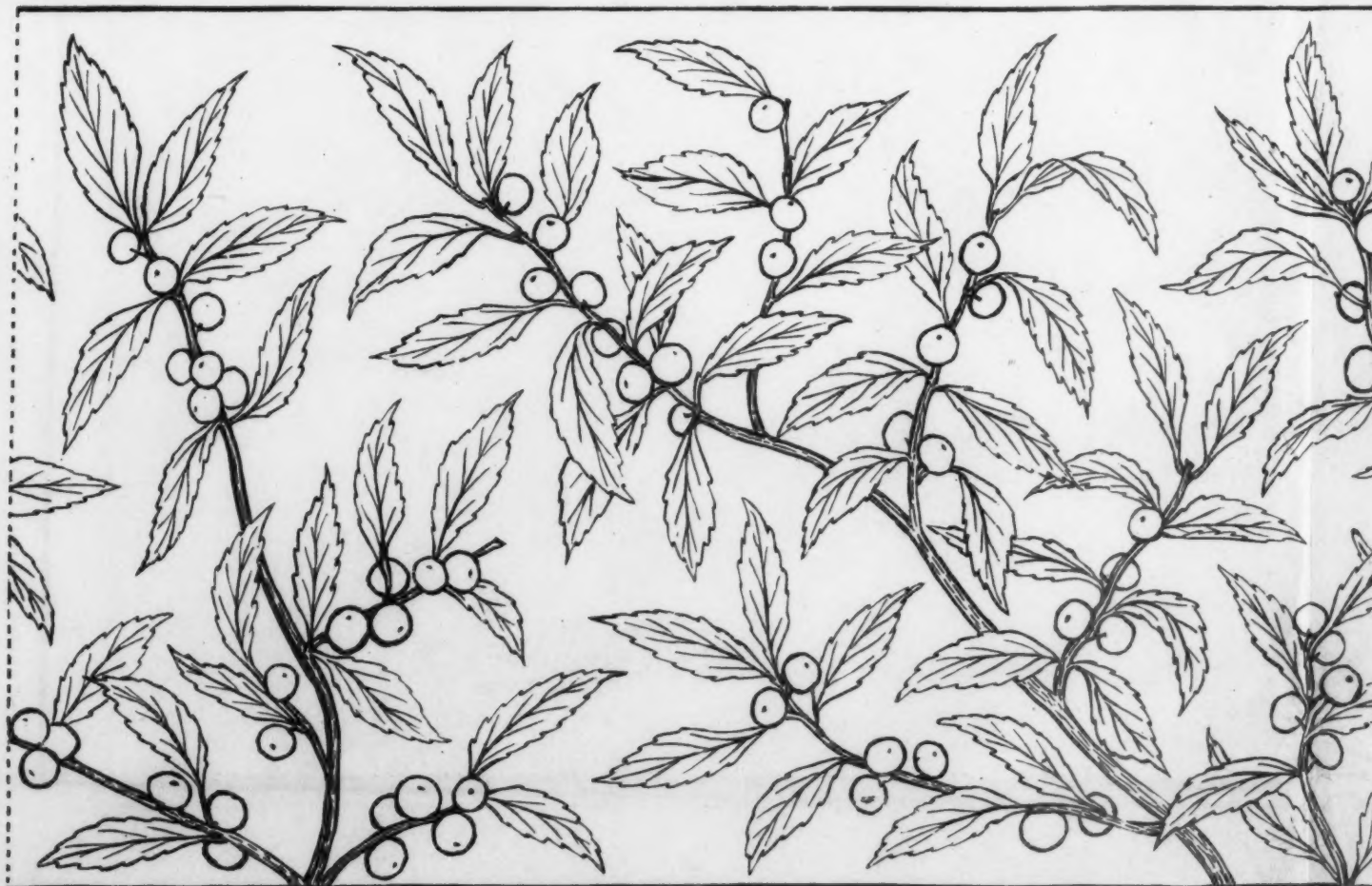
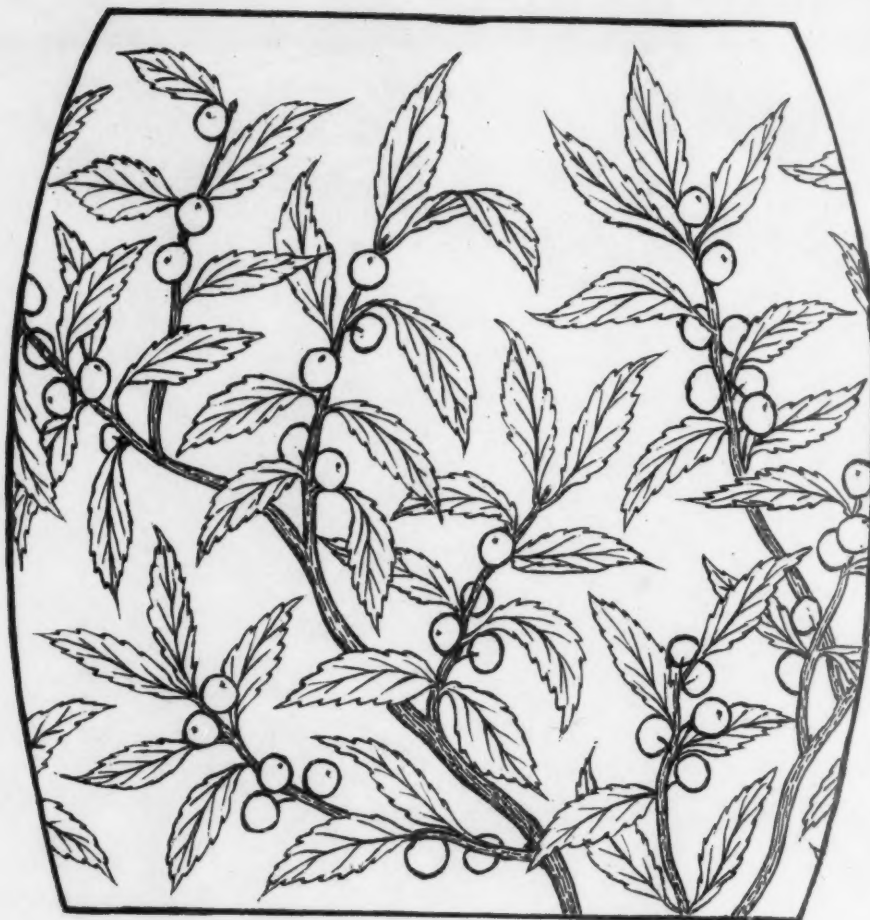
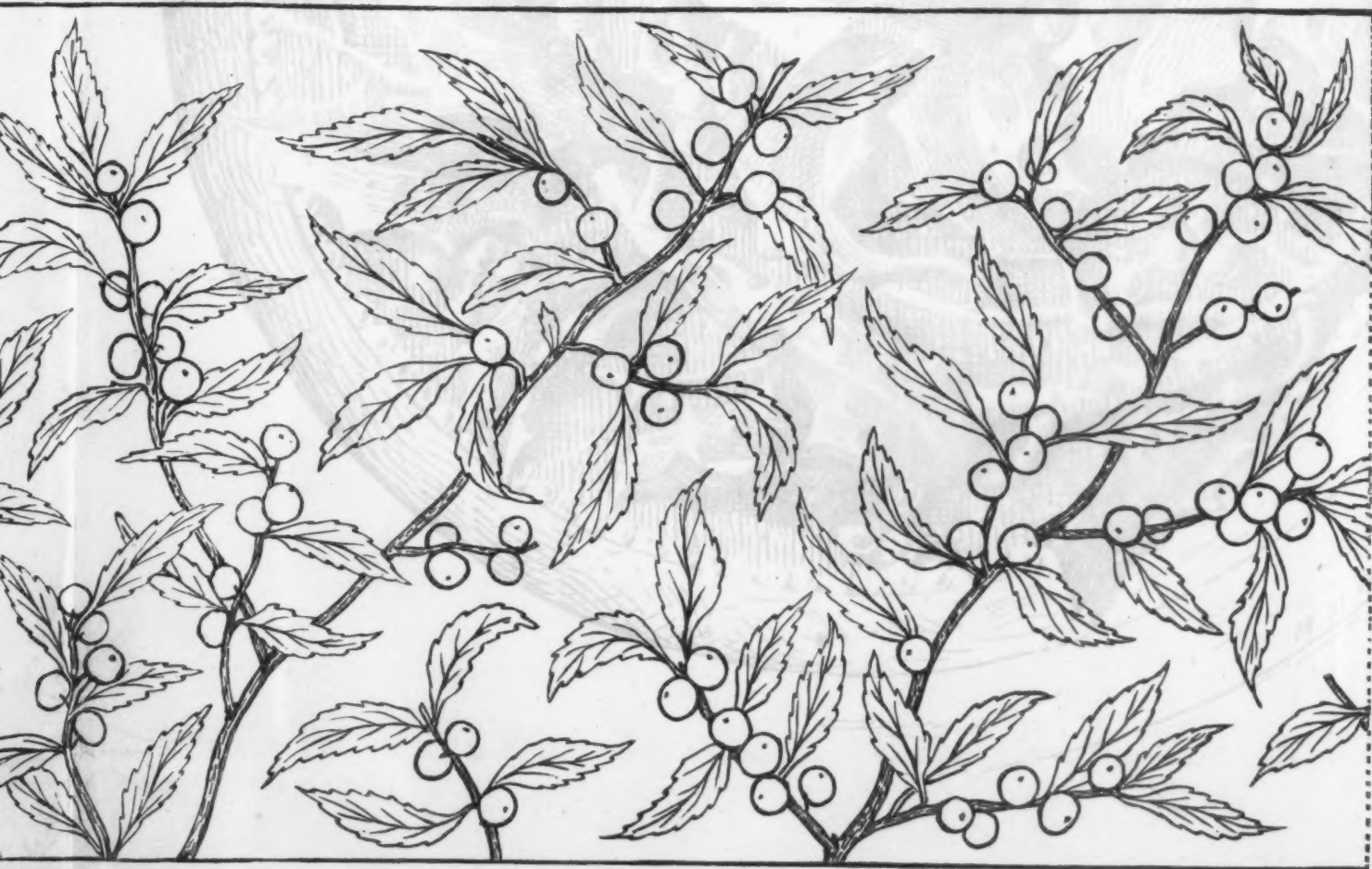
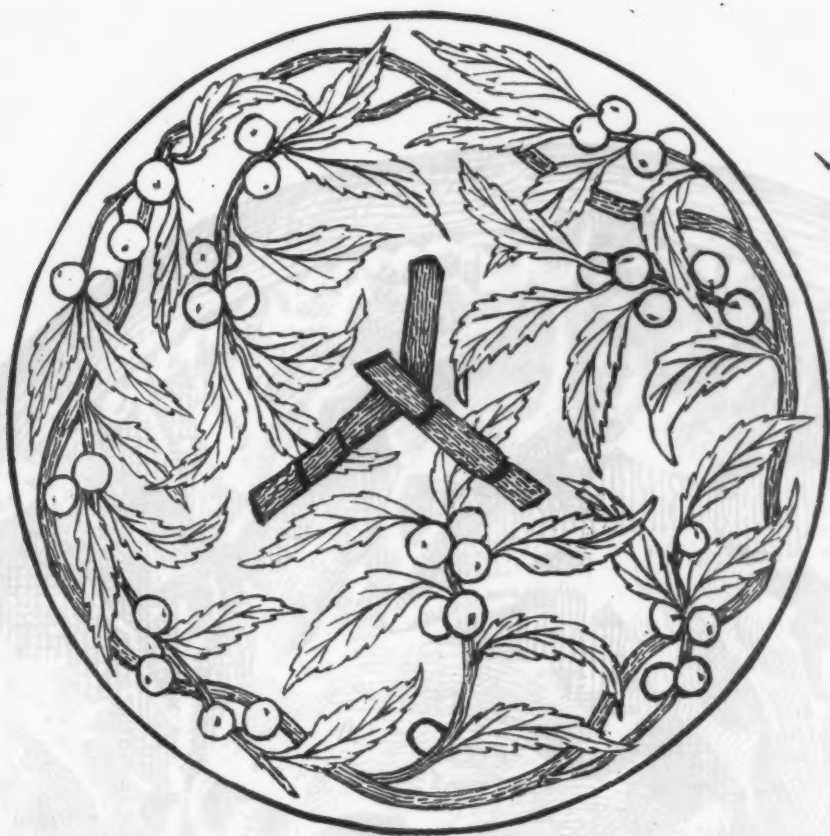


PLATE 573.—DESIGN FOR DECORATION OF A

BY KAPPA.

(For directions for treatment,



ORATION OF A CRACKER JAR. "Black Alder."

BY KAPPA.

ons for treatment, see page 46.)

PLATE 588.—DESIGN FOR CARVED PANEL. "Holly."

BY W. A. MANN, OF THE PENNSYLVANIA MUSEUM SCHOOL OF FINE ARTS.



Supplement to The Art Amateur.

Vol. 16. No. 2. January, 1887.



PLATE 568.—DESIGN FOR CARVED PANEL. "Holly."

By W. A. MASON, OF THE PENNSYLVANIA MUSEUM SCHOOL OF FINE ARTS.

Supplement to The Art Amateur.

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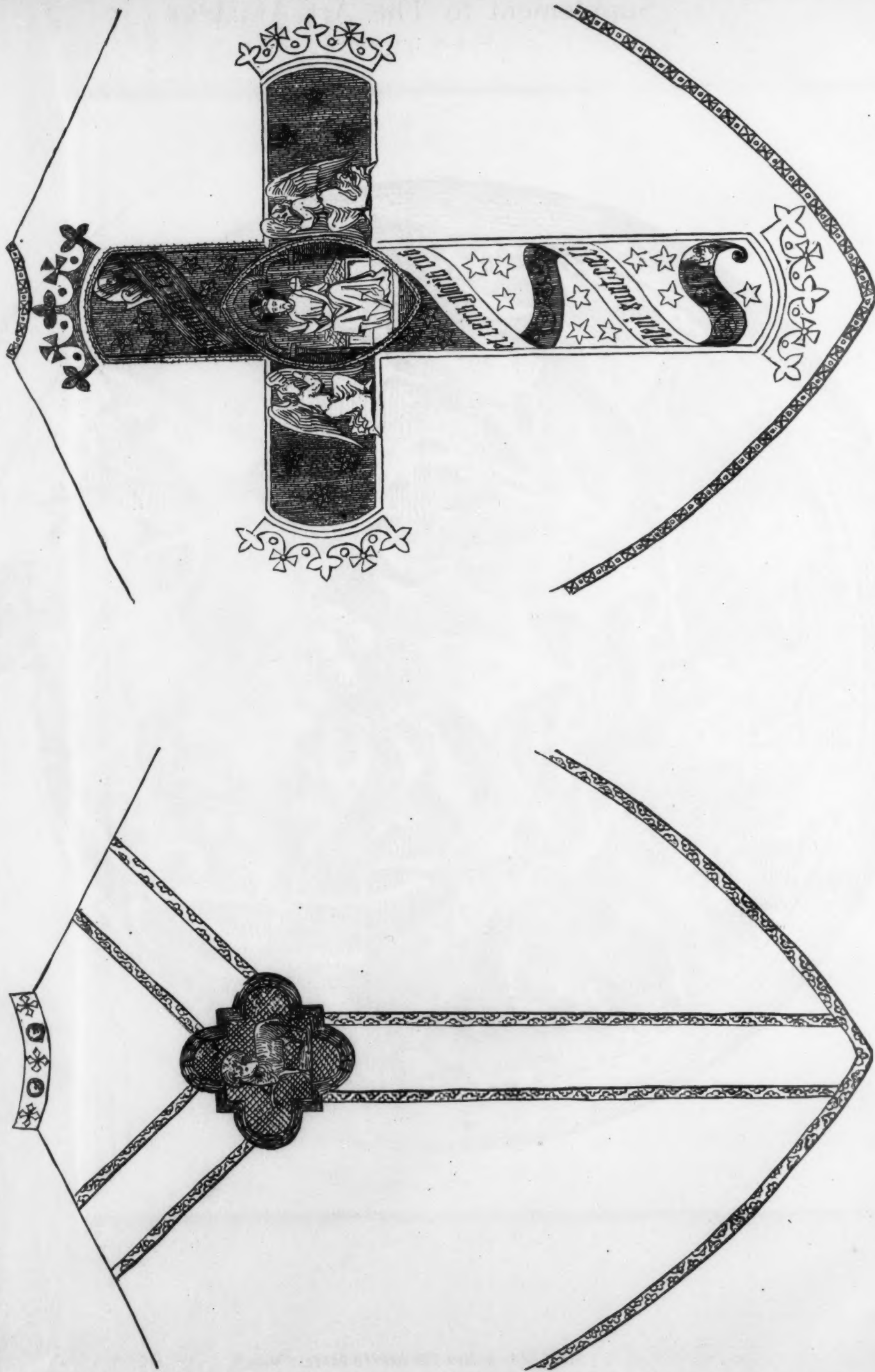


PLATE 569.—CHASUBLE ORNAMENTATION.
(See "Church Vestments," page 44.)

Supplement to The Art Amateur.

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PLATE 570.—DESIGNS FOR DOILIES.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

Supplement to The Art Amateur.

Vol. 16. No. 2. January, 1887.

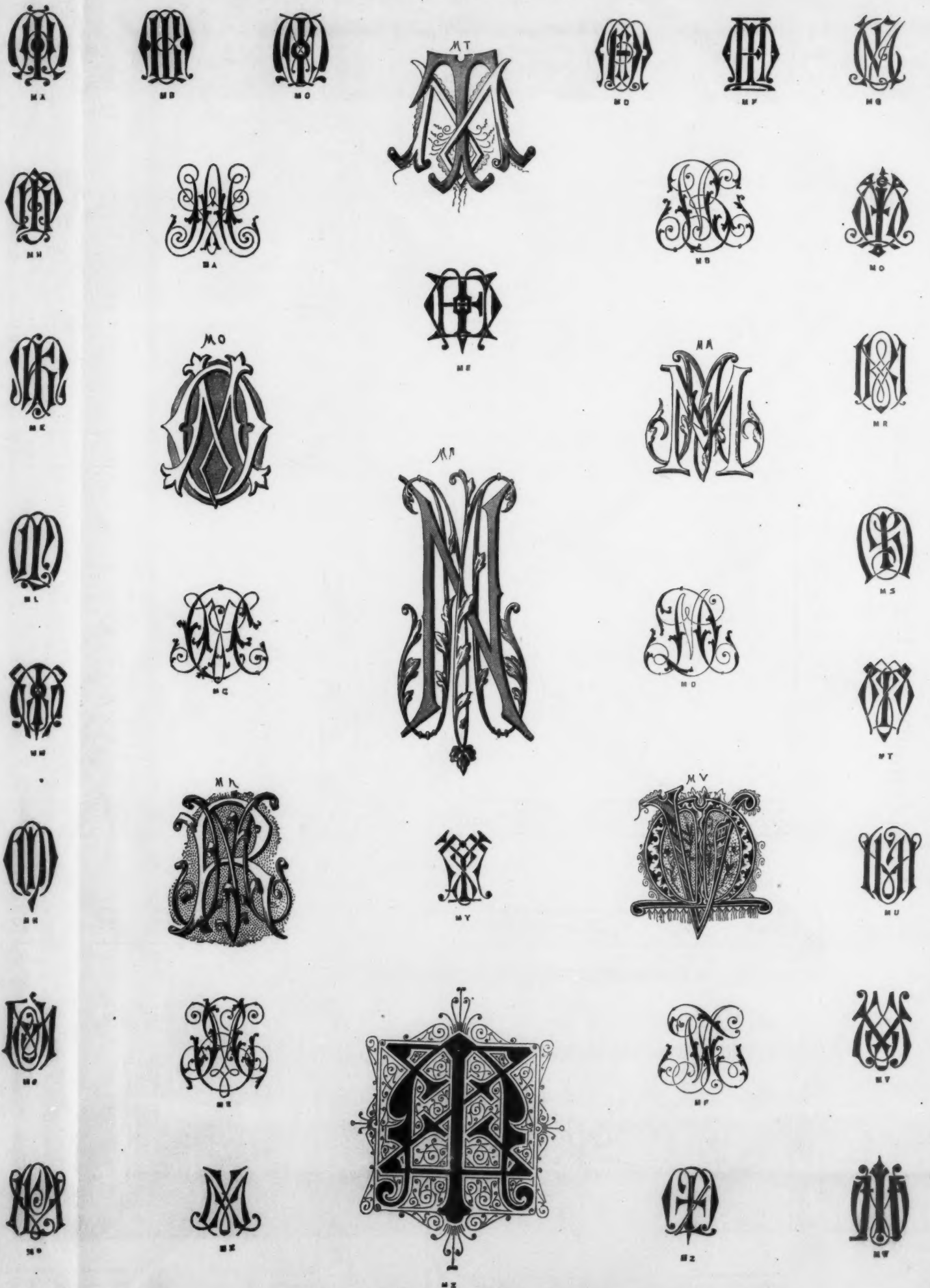


PLATE 571.—MONOGRAMS. SECOND PAGE OF "M."
THIRTIETH PAGE OF THE SERIES.

FROM THE GREAT SCHOOL OF ART DESIGNERS AT SOUTH KENSINGTON
PLATE 571.—DESIGNS FOR MONOGRAMS





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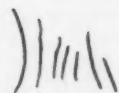
PLATE 567.—EMBROIDERY DESIGN FOR A PIANO FRONT.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

Supplement to The Art Amateur.

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PLATE 567.—EMBROIDERY DESIGN FOR A PIANO FRONT.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.





"MARGUERITES."

FAC-SIMILE OF THE ORIGINAL OIL PAINTING. By EDITH SCANNELL.

(FOR DIRECTIONS FOR TREATMENT SEE THE END OF THE MAGAZINE.)



Supplement to The Art Amateur.

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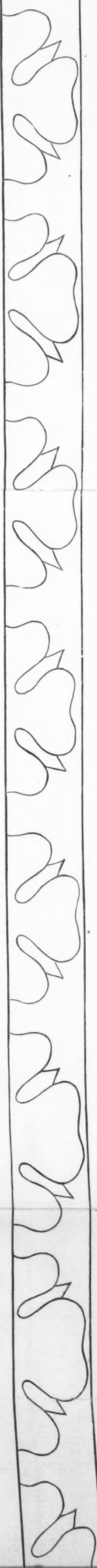
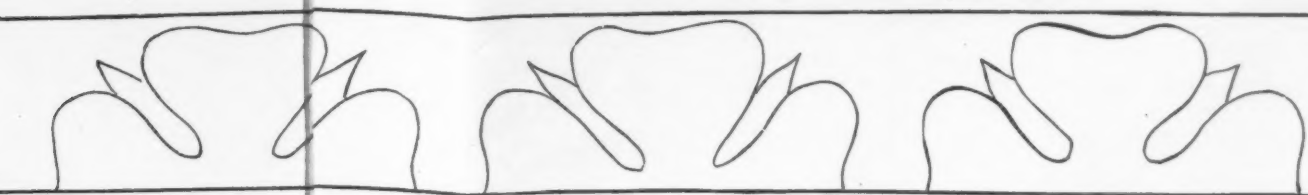






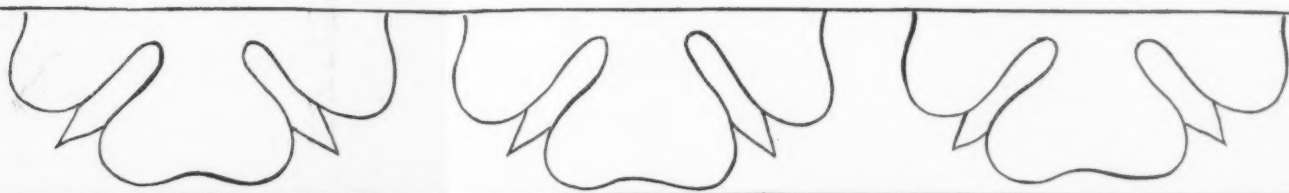
PLATE 566.—EMBROIDERY DESIGN FOR A SMALL QUILT. *Suitable also for a Curtain.*
 FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON. TO BE DONE IN NATURAL COLORS OR IN GOLD.



PLATE 566.—EMBROIDERY DESIGN FOR A SMALL QUILT. Suitable also for a Curtain.
 FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON. TO BE DONE IN NATURAL COLORS OR IN GOLD.



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Supplement to The Art Amateur.

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PLATE 560.—OUTLINE SKETCHES.
SIXTEENTH PAGE OF THE SERIES. BY EDITH SCANNELL.

Supplement to The Art Amateur

Vol. 10, No. 1, February, 1890



PLATE 500. OUTLINE SKETCHES
DESIGNED BY THE ART AMATEUR



Supplement to The Art Amateur.

Vol. 16, No. 1. December, 1886.

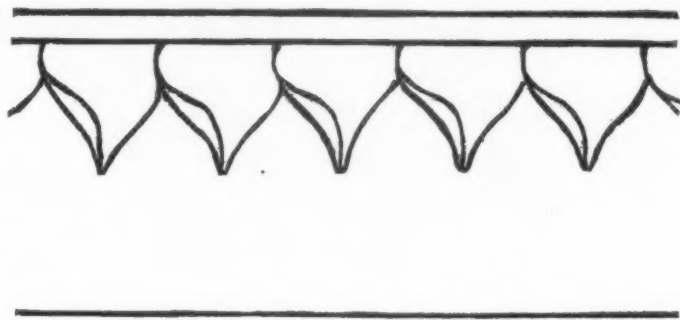


PLATE 563.—DESIGN FOR VASE DECORATION. "NARCISSUS."

By KAPPA.

(For directions for treatment, see page 23.)

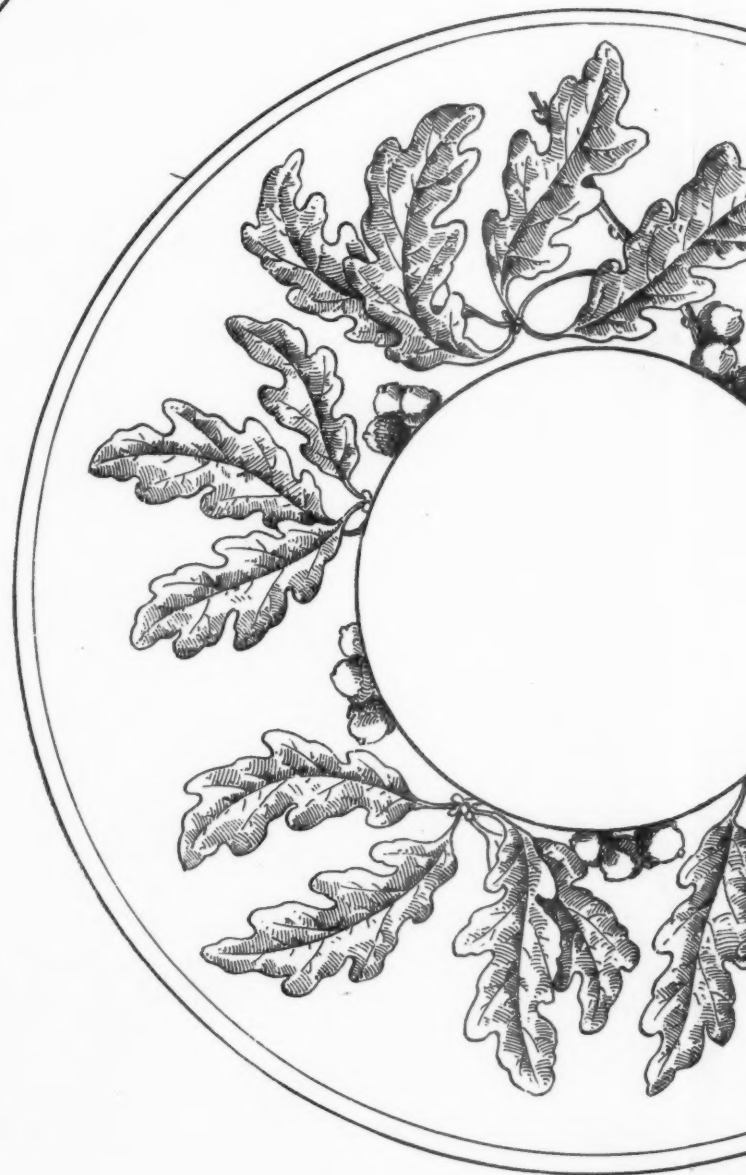
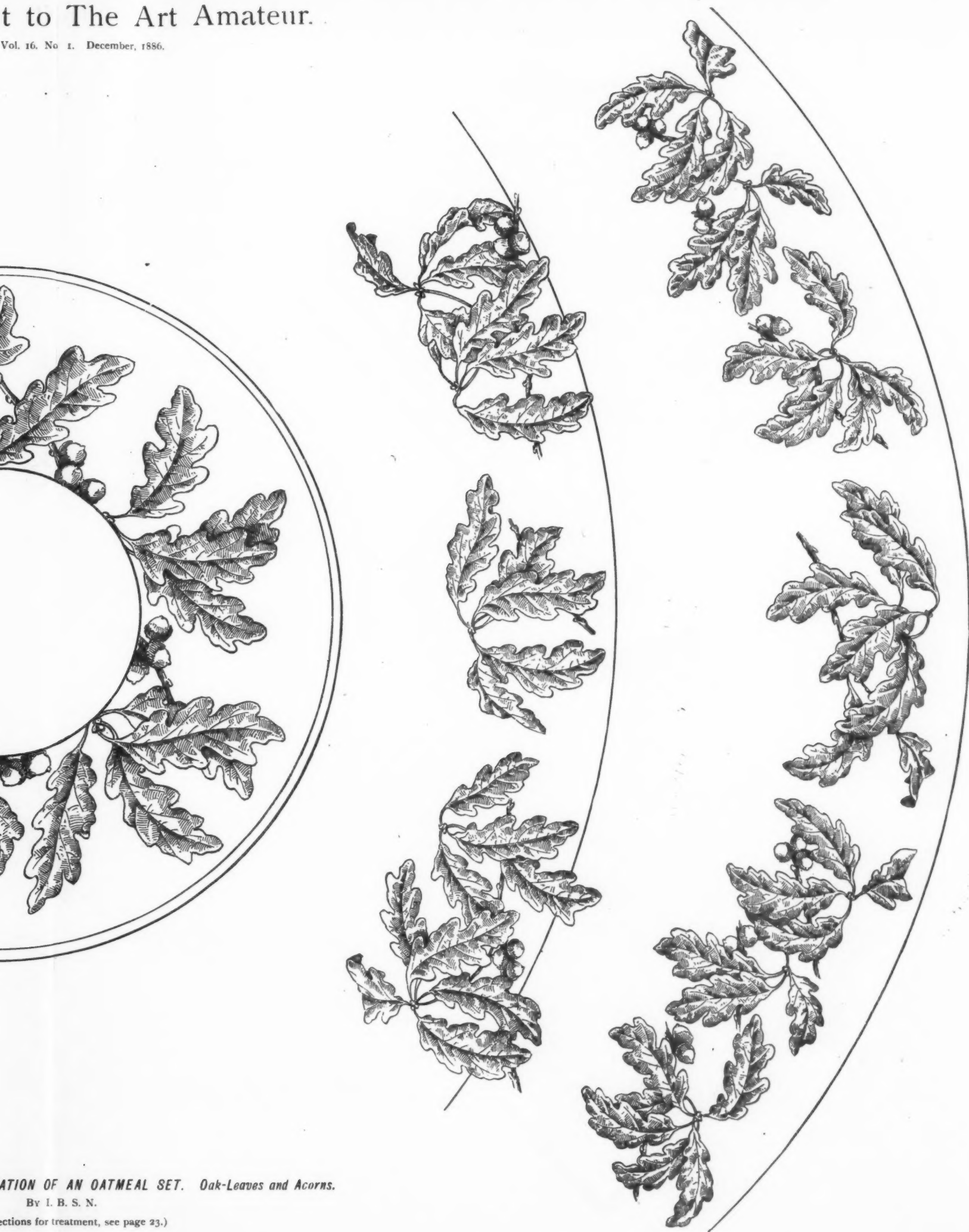


PLATE 564.—DESIGN FOR DECORATION OF AN

By I. B. S.

(For directions for treatment)



ATION OF AN OATMEAL SET. Oak-Leaves and Acorns.

By I. B. S. N.

Directions for treatment, see page 23.)

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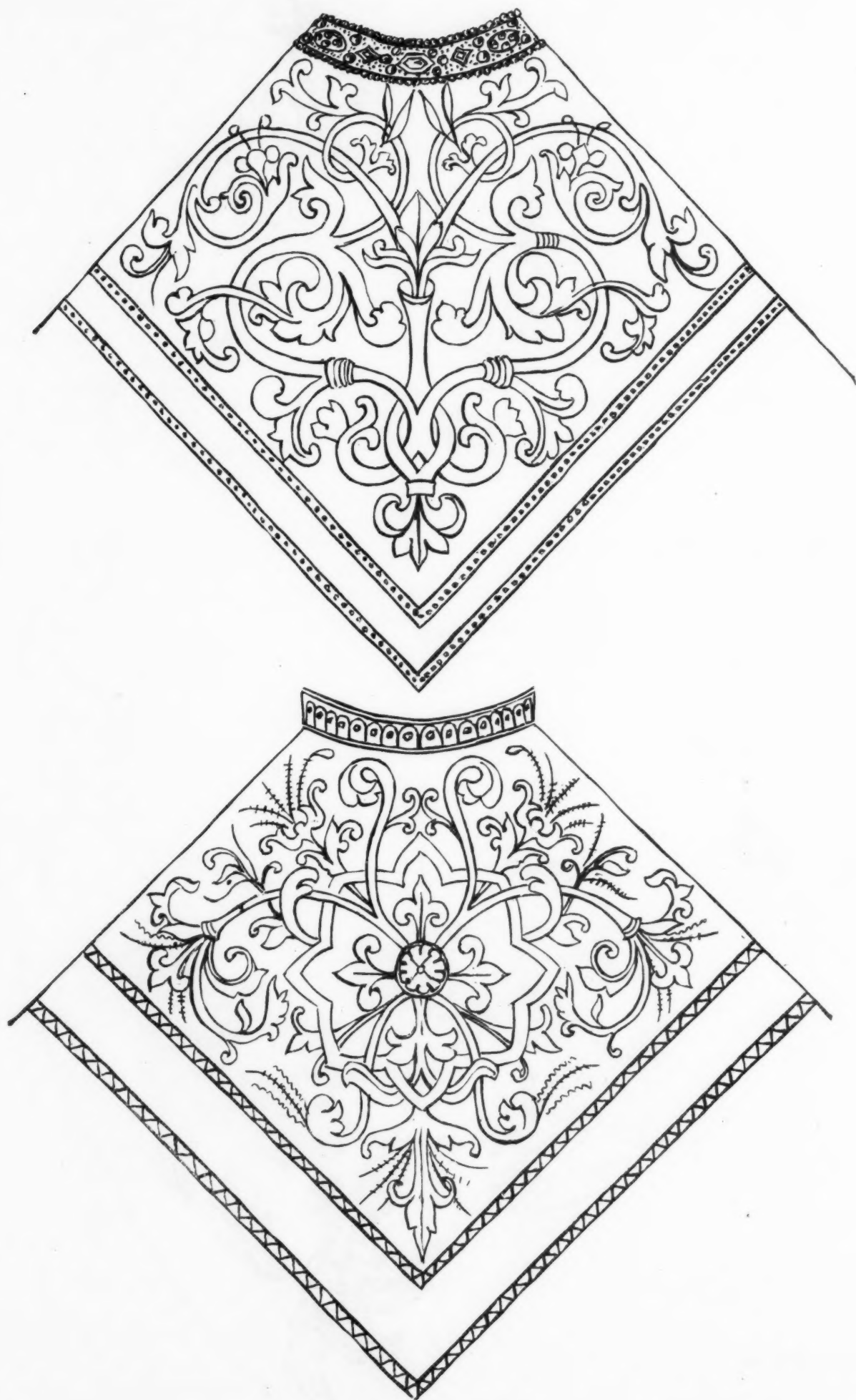


PLATE 565.—CHASUBLE ORNAMENTATION.

(See "Church Vestments," page 20.)



Supplement to The Art Amateur.

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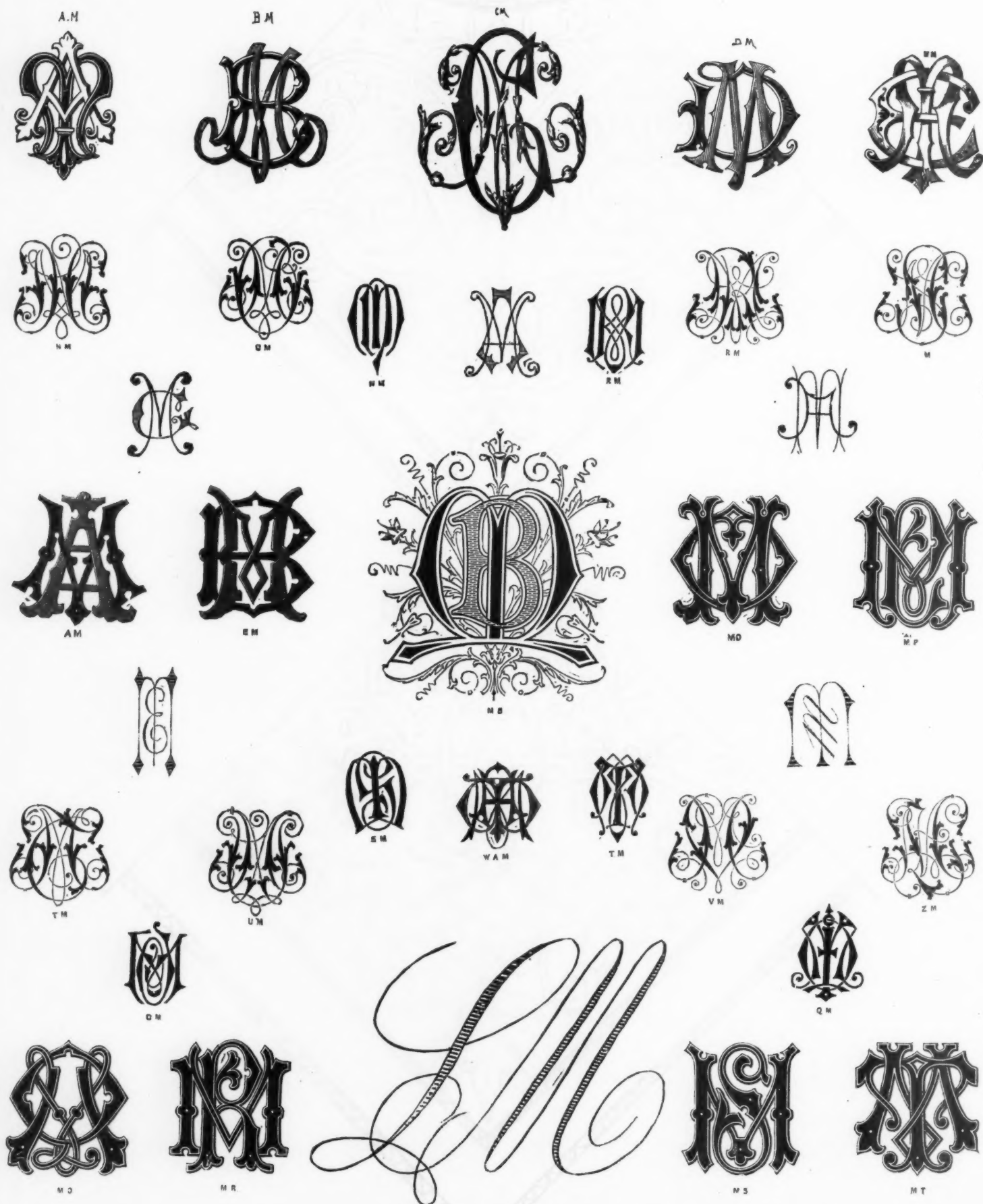


PLATE 562.—MONOGRAMS. FIRST PAGE OF "M."
TWENTY-NINTH PAGE OF THE SERIES.

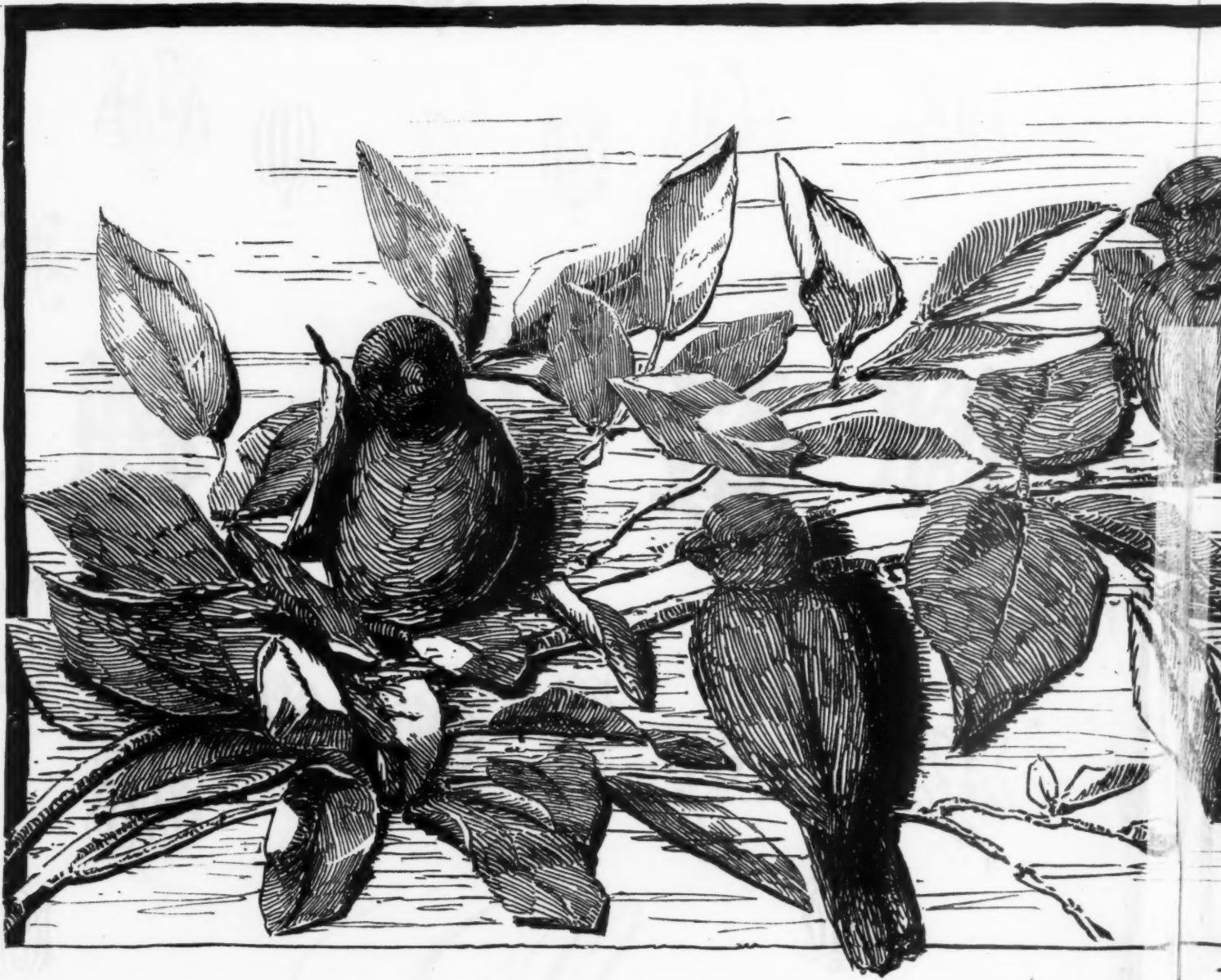
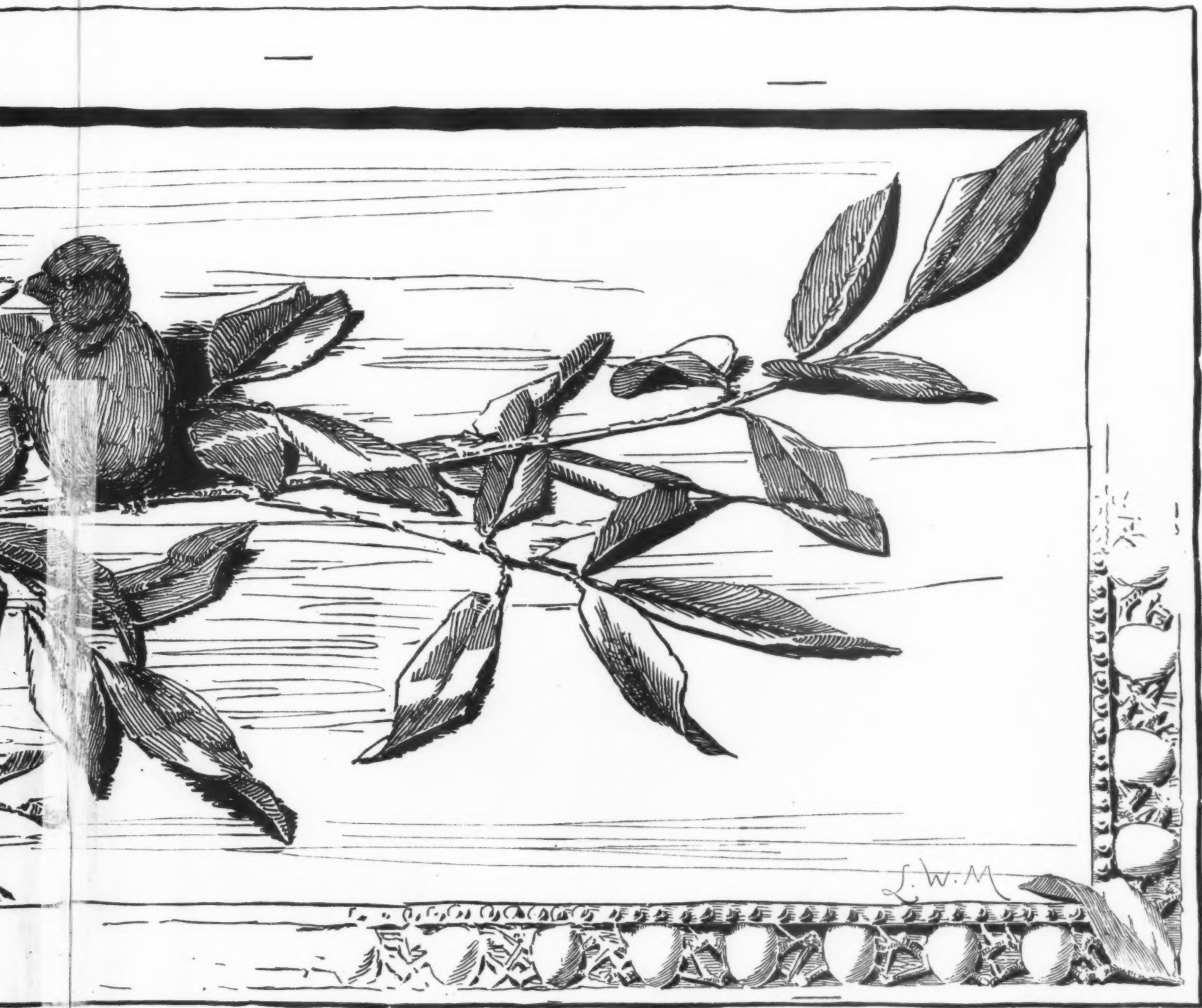


PLATE 561.—DESIGN FOR PANAMA
BY L. W. MILLER, OF THE PENNSYLVANIA MUSEUM

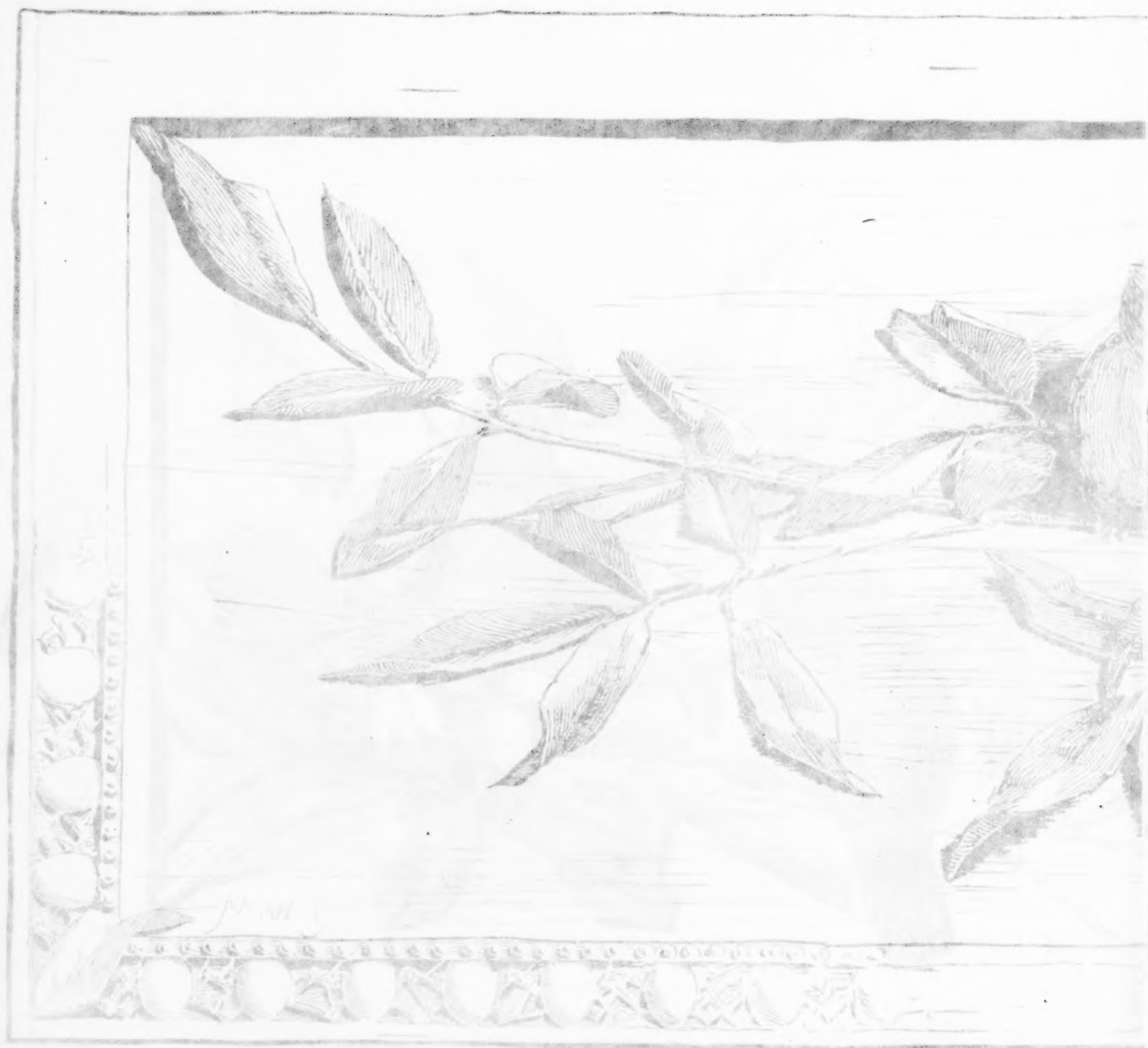
to The Art Amateur.

Vol. 16, No. 1, December, 1886.



DESIGN FOR PANEL OF CARVED WOOD.
PENNSYLVANIA MUSEUM SCHOOL OF INDUSTRIAL ART.

Art. Amstelred.



VEE OF CARVED WOOD
FROM THE COLLECTION OF THE
MUSEUM OF THE CITY OF AMSTERDAM